

BBC

DOCTOR WHO



THE **ELEVENTH**
DOCTOR

THE COMPLETE HISTORY



STORIES 240-241

THE DAY OF THE DOCTOR
AND THE TIME OF THE DOCTOR





BBC

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THE COMPLETE HISTORY



THE DAY OF THE DOCTOR

THE TIME OF THE DOCTOR

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Welcome

Fifty years of *Doctor Who*! Quite a milestone for a TV series to reach – not least one that, much like its lead character, had come back from the dead, regenerating into a new form. Although the 40th anniversary in 2003 had passed relatively unnoticed by the public-at-large, the 50th was a very different story. It's unlikely that anyone, whether they liked *Doctor Who* or not, was unaware that *Doctor Who* was celebrating its 50th anniversary in November 2013 – such was the media exposure throughout the year. The build-up to the suitably epic 3D Anniversary Special – *The Day of the Doctor* [2013 – see page 16] – featuring three incarnations of the Doctor, and shown in cinemas and on TV screens, simultaneously across the world, was immense! TV chat shows, magazines, newspapers and radio shows all devoted space and time to *Doctor Who*, talking to cast and crew from all eras of the series.

Below:
Paul McGann
makes a
surprise return.

As well as *The Day of the Doctor*, there were a few other productions that made the anniversary year even more special.

The return of the Eighth Doctor – played by Paul McGann, 17 years after his one and only TV adventure in 1996 – in the minisode *The Night of the Doctor* took everyone by surprise. The moving look back at how *Doctor Who* was born in the drama *An Adventure in Space and Time*, returned both the First Doctor and the actor who played him, William Hartnell, to life. And Peter Davison, Colin Baker and Sylvester McCoy, who played Doctors Five, Six and Seven, got to play themselves, along with a host of celebrity cameos, in their own delightful adventure, *The Five(ish) Doctors Reboot*.


The anniversary itself, 23 November, fell on a Saturday, and to mark the occasion the BBC hosted its own three-day 50th Anniversary Celebration at the ExCeL London. Thousands of *Doctor Who* aficionados attended the event over the weekend, meeting the series' stars, past and present, and attending talks and workshops.

2013 was a very good year to be a *Doctor Who* fan!

If the anniversary wasn't enough, there was another important event in the *Doctor Who* world in 2013. Matt Smith made his final appearance as the Eleventh Doctor in *The Time of the Doctor* [2013 – see page 102] on Christmas Day. It was an appropriate end to a year which had been so much about celebrating the past of the series, but was now looking ahead to the future. As the Eleventh Doctor regenerated into the Twelfth, *Doctor Who* moved into its next era of adventures in time and space.

John Ainsworth – Editor





'IT'S UNLIKELY THAT ANYONE WAS
UNAWARE THAT DOCTOR WHO WAS
CELEBRATING ITS 50TH ANNIVERSARY
IN NOVEMBER 2013.'




THE 50TH ANNIVERSARY

2013: the 50th Anniversary

The 50th anniversary of *Doctor Who* naturally involved a lot of build-up off screen. On screen, as well as the usual run of episodes, the centrepiece of the year was a feature-length Special – so far, so 20th anniversary. For this more illustrious milestone however, the production team went even further, with documentaries and mini-episodes exclusive to the internet – again, things that had happened before at various stages in the show’s history, if not within such

close proximity of each other. While the documentary and episodes themselves, of course, referenced the genesis of the show, those heady pioneering days were actually dramatised, for the first time, in Mark Gatiss’ *An Adventure in Space and Time*.

A patrolling policeman therefore begins two of the Doctor’s televised outings in 2013 – this evocation of the first minutes ever broadcast under the banner of *Doctor Who* are echoed in the opening moments of the Special *The Day of the Doctor* [2013 – see page 16] and replicated in *An Adventure*



'A SHOWDOWN WITH JOHN HURT'S VERSION OF THE CENTRAL CHARACTER BECOMES AN APT CENTREPIECE OF THE YEAR'S ANNIVERSARY ADVENTURE.'

in Space and Time, the drama about the man who first played the title character. The policeman who knocks on William Hartnell's window is named Reg in the credits – a pleasing nod to Reg Cranfield, the actor who played the copper who wanders through Totter's Lane on a cold winter's evening and is thus the first person to be seen in *Doctor Who*. A further nod to the very first episode comes when *The Day of the Doctor* takes us to Coal Hill School, the location where it all started (the school had also played a key role 25 years earlier

when its presence marked another, earlier, milestone in *Remembrance of the Daleks* [1988 – see Volume 44]).

Ideas of canonicity blurred and became redundant as the celebrations took different dramatic forms and were disseminated in diverse ways. *The Five(ish) Doctors Reboot* cannot be dismissed merely as a comedy sketch – it is a full-on adventure (albeit taking place – putatively – in 'our' universe) featuring caricatured versions of much-loved actors sending themselves up in a road movie complete

THE 50TH ANNIVERSARY

Right:

Reboot! Past Doctors return in a special online comedy.



with cameos from Peter Jackson, Ian McKellen and John Barrowman's children (!). It is affirmation that it is not just the viewers who love the show.

It was already beginning to look unimportant that this, and the surprise of Paul McGann being given his own web exclusive regeneration story, weren't given airings on the traditional broadcast media. The ever-changing way that we devour entertainment dilutes the legitimacy of timeslots and communal viewing and means that there can be 'official' *Doctor Who* output not given its first airing on BBC One. There is nothing about *The Night of the Doctor* that says it is intended to be anything but part of the actual narrative of the televised series, but its internet-only and red button nature prevented it from

confusing newer fans who were already obliged to get their heads around an elderly war-scarred Doctor gatecrashing the meeting of the latest two incarnations.

The Doctors

The *Day of the Doctor* looks at first to be a celebration of *Doctor Who* from 2005 onwards – the trumpeted returns were those of Billie Piper alongside the recently departed Tenth Doctor David Tennant, plus a brand-new 'old' Doctor in the shape of illustrious actor John Hurt. However, every Doctor had made an appearance by the end, including the present-day Tom Baker whose unheralded cameo works even better by being a surprise. Having them all moving and

speaking (albeit using clips from previous stories) and contributing to the victory is a logical extension in terms of upping the 'wow' factor, especially after *Nightmare in Silver* [2013 – see Volume 74] has shown pictures of each incarnation and Clara has nipped into previous adventures in *The Name of the Doctor* [2013 – see Volume 74]. There is also the chance to hear the First Doctor say “Gallifrey” which, of course, he had never done during his reign because at that time it hadn't been decided that the Doctor's planet was called that, or even that he was a being called a Time Lord. The brief addition of the actual new Doctor to the climactic *coup de grace* (by way of a close up of the Capaldi eyebrows) serves as a healthy reminder that in a show about time travel, looking forward is as vital as looking back. In the 10th anniversary season's *The Three Doctors* [1972/3 – see Volume 19], the Time Lords rewarded the Doctor by giving him back the gift of time travel and so promising



Left:
Tom Baker
makes a
surprise
cameo.

pastures new. In *The Day of the Doctor* our hero returns the favour and gives them the gift of life by immobilising them in time, opening up the possibility that they may return to the series and give the Doctor's position in the universe a whole different perspective.

The individual episodes prior to the celebratory month also parade some familiar faces. Viewers of *An Adventure in Space and Time* might be forgiven for thinking that *Doctor Who* was initially produced by the psychic Emma Grayling



Left:
The Eighth
Doctor is given
a regeneration-
triggering
potion.

THE 50TH ANNIVERSARY



Always:
Of course, the Daleks return for the 50th anniversary.

(actress Jessica Raine) from *Hide* [2013 – see Volume 73] and that the Doctor was originally played by the evil Solomon (David Bradley) from the previous year's *Dinosaurs on a Spaceship* [2012 – see Volume 71]. Older viewers, on the other hand, will have been happy to notice original cast members William Russell and Carole Ann Ford on hand to take an active part in the celebrations.

History:
Paying tribute to the original TARDIS team.

Monsters and villains

Talking of which – *Doctor Who: A Celebration* was a large hardback book released to coincide with the show's 20th anniversary. In it was a picture gallery featuring the show's top five most popular monsters – Daleks, Cybermen, Ice Warriors, Sontarans, and the Great Intelligence-controlled Yeti – and each of them appears this year in one form or another: but, while nodding to the past, most of them undergo some degree of

metamorphosis, thus showcasing the show's refusal to atrophy. The Great Intelligence (whose Yeti have been subsumed by the Whisper Men who nevertheless fulfil the same function) proves not to have just been for Christmas 2012 and is a recurring presence bookending the regular episodes in this anniversary year. In addition, for the first time since 1974, an Ice Warrior appears, emerging from a frozen block in exactly the same way as Varga – the first of their kind whom the series encountered – had back in 1967. So far so familiar, except this Ice Warrior, Skaldak, while exuding the aristocratic and soldierly attitudes of his predecessors, emerges from his suit and is much more a creature of stealth than the lumbering giants hitherto encountered by the Doctor. Gone too is the rasping voice that intimated that the Martians struggle with our atmosphere – an excision which hints that they have evolved somewhat (although their sibilance remains). We do, however, finally get to see the full creature beneath the battle helmet, something that remained a mystery in their previous appearances.

The Cybermen, returning in *Nightmare in Silver*, have also undergone a slight redesign, but that is not all – we also witness them detaching parts of their





'THE HEADY PIONEERING DAYS WERE
DRAMATISED, FOR THE FIRST TIME, IN
MARK GATISS' AN ADVENTURE IN SPACE
AND TIME.'

THE 50TH ANNIVERSARY



Above:
The Cybermen
have been
upgraded.

bodies either as a weapon (the hand) or as a decoy (the head) and wielding Cybermites, a logical evolution of the more cumbersome Cybermats. Even more startling is the ability of the first one we see to move at exaggerated speed in order to kidnap Angie and be gone before the soldiers of the punishment platoon can react. They have also learned to adapt and upgrade extra quickly in order to overcome new forms of attack and are perhaps at the deadliest they have been in a long time. Their only rivals in popularity, the Daleks, were bound to be on hand for the Doctor's special episode and don't disappoint. Less predictable to appear, but no less welcome, are the Zygons who have lost the curled,

embryonic aspect of their design but manage to exploit their shape-shifting for maximum impact.

As for the Sontarans, Strax is now firmly established as part of a semi-regular trio of assistants to the Doctor, alongside another from a popular race of creatures, the Silurians (Madame Vastra, clearly the leader of this trio of Victorian adventurers). Though a very effective comic relief when required, a healthy reminder of his militaristic background comes in *The Name of the Doctor* [2013 – see Volume 74] when he reverts to the dangerous warrior he would have been, had the Time Lord not come into his life. Having helped the Doctor in *The Crimson*

Horror [2013 – see Volume 74] it is the third member of this gang, Jenny (now with additional kick-ass moves), who quizzes the Doctor about Clara – a version of whom they had seen die in the previous year's *The Snowmen* [2012 – see Volume 72] – and so re-emphasises the key dramatic theme binding this year's episodes together.

Companions

Clara, the most recent major addition to the show's mythology, is, at times, a disconcerting presence. For the first time in many years there is an undercurrent of a threat carried by the companion, even if it is one of which she is oblivious. Not since Turlough regularly tried to murder the Time Lord has there been the suggestion of a potentially baleful influence emanating from one of his fellow travellers. The whole point of the Doctor's mission in *Hide* is to ask psychic Emma Grayling what she can discern about Clara, and in *Journey to the Centre of the TARDIS* [2013 – see Volume 73] he uses the few moments he knows she won't remember to submit her to an interrogation. Clara herself gets an indication that all is not right when her precocious charges Artie and Angie piece together evidence of her time-travelling activities. Looking through the pictures they have acquired, she doesn't recognise the Victorian London of *The Snowmen* (because the version of her there was killed).

Artie and Angie provide responsibility and a life for Clara outside of her adventures (which generally take place on Wednesdays – she resides on Earth the rest of the time). A companion with a life independent from the Doctor isn't a new thing. Amy and Rory clearly spent time on Earth away from their TARDIS travels



Clara:
Clara is a disconcerting presence.

and Jo Grant and certainly Sarah Jane Smith weren't permanent residents inside the box. The latter still has a working life at a magazine during her tenure by the Third Doctor's side. Clara's independence, however, is much more of a statement. The first we see of her this year is within the context of an ordinary working life and domestic situation. Artie and Angie eventually become much more than Clara's Earthly charges when they accompany the Doctor in the TARDIS in *Nightmare in Silver* and suddenly the jeopardy isn't confined to the regulars: our heroes have

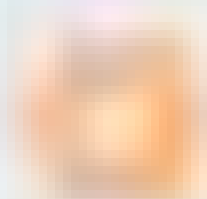
Strax:
Strax, wary of human scum!





THE 50TH ANNIVERSARY

'A BRAND-NEW 'OLD' DOCTOR IN THE SHAPE
OF ILLUSTRIOUS ACTOR JOHN HURT.'



to become more than just responsible to each other. We don't just learn about Clara's present existence either – the leaf which prompts the first meeting of her parents is integral to *The Rings of Akhaten* [2013 – see Volume 73] and becomes part of the resolution of *The Name of the Doctor*.

Despite ominous portents, Clara is neither (as the Doctor worried she might be) 'a trick' or 'a trap', but in fact 'the impossible girl born to save the Doctor'. Benign she may be, but her role as the Doctor's saviour brings with it the risk that she may have to sacrifice her life in order to fulfil her purpose – a sacrifice we know the Doctor will not want her to make. This underlines once again that for all the vim of adventure travelling with the Time Lord provides, the shadow of death looms large. The Intelligence has already warned us that 'the Doctor lives his life in darker hues' and with Matt Smith's occasionally haunted performance – his youthful energy cloaked in sad, hooded eyes and the melancholy of the lonely traveller – a showdown with John Hurt's hitherto unknown version of the central character becomes an apt centrepiece of the year's anniversary adventure.

One more adventure

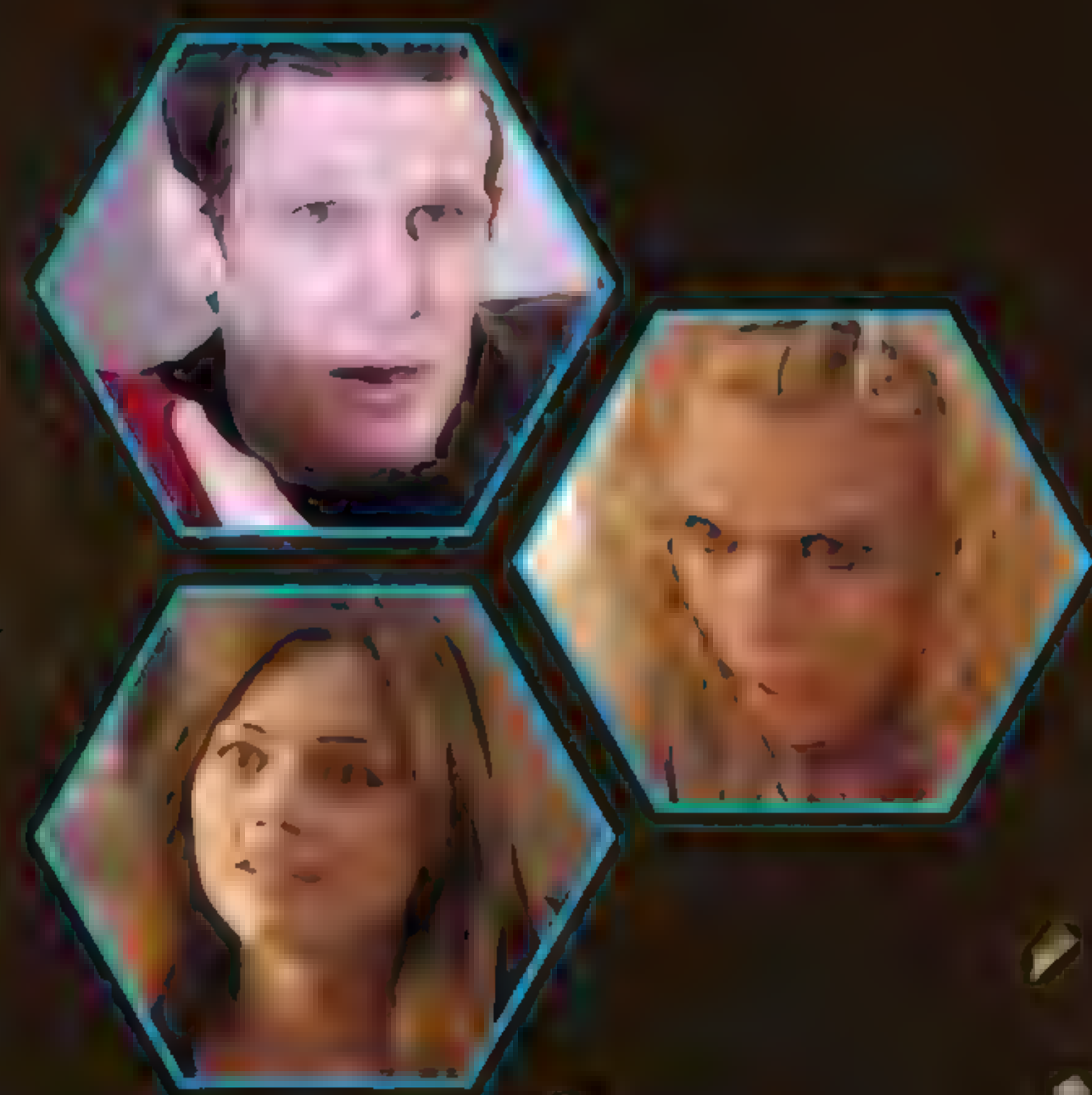
Having rationalised his past and given redemption to the War Doctor, the Eleventh (or is it Twelfth now? Thirteenth? Oh, you decide) has time for just one more adventure. Fitting then, that this youngest of incarnations gets to live a full life right until he is as white haired and wrinkled as his first incarnation was when we met him. The programme also manages to acknowledge and then overcome the problems incurred by a throwaway line in an episode of *The Deadly Assassin* [1976 – see Volume 26] which suggested that this



regeneration could be the Doctor's last. It is thus appropriate that in the 50th anniversary year, just as in the 10th, he is given a licence to travel far and wide again, free from the shackles imposed by the very nature of being a Time Lord. Considering that the Doctor has been eliminating himself from history (a process alluded to again in *Nightmare in Silver*) things that he has done over this 50 years of television voyages keep seeping into his modern adventures (the chess-playing Cyberman is the 699th wonder of the universe in a sly reference to *Death to the Daleks* [1974 – see Volume 21] in which the Doctor helps to destroy one of the, then, 700 wonders).

Contact made with the Time Lords, the redemption of a forgotten incarnation and a brand-new persona for the central character. By the end of the diverse array of 50th anniversary broadcasts, once again the clever boy was being told to run, in a year in which the programme, very rightly, encouraged us to remember. ■

Above:
Time has
caught up with
the Doctor.



THE DAY OF THE DOCTOR

▶ STORY 240

When the Doctor's past returns to haunt him, along with two of his previous incarnations, he is forced to re-live the most momentous day of his life – the last day of the Time War.



Introduction

Disaster, it would seem, is a vital ingredient in *Doctor Who* anniversary celebrations. When the series clocked up 10 years, the production team commissioned *The Three Doctors* [1972/3 – see Volume 19], in which they planned to unite the three actors who had played the lead role up to that point. Sadly, First Doctor William Hartnell wasn't well enough to fully participate, resulting in a major re-write. Ten years later, the 20th birthday celebrations [see Volume 37] were even more fraught, with five Doctors to contend with. By then, Hartnell had passed away and Tom Baker – who'd only recently relinquished the role of the Fourth Doctor – decided he didn't want to participate.

It should be no surprise, then, that the 50th Anniversary Special faced its own share of logistical nightmares. And yet it made a virtue of necessity, with a new Doctor – played by John Hurt – stepping in when Ninth Doctor Christopher Eccleston

declined to take part. Writer Steven Moffat also managed to engineer fleeting appearances by every other Doctor – even Twelfth Doctor Peter Capaldi who was yet to join the series.

The Day of the Doctor was a true celebration of the entire history of *Doctor Who*. It opens, in black and white, fading up into colour as the camera alights on Coal Hill – the school from the very first episode [1963 – see Volume 1]. It follows the lead of that initial anniversary story, *The Three Doctors*, featuring a similar dynamic between its three main protagonists and telling a story that expands Time Lord mythology. The ever-popular Daleks were back, along with fan-favourite, the Zygons. Despite all this nostalgia, it wasn't mired in references to the series' ancient past: UNIT under the command of Kate Lethbridge-Stewart [as established in *The Power of Three*, 2012 – see Volume 71] was on hand to help, and the story focused on the Time War, a recurring strand that had only been a part of *Doctor Who* since the series returned to our screens – after a 16-year absence – in 2005.

Cleverly, *The Day of the Doctor* also casts itself forward. The Zygon plotline would eventually be picked up in a Twelfth Doctor story; it instigated the Doctor's search for his home world; and, perhaps most intriguingly of all, it introduced a new character – the Curator – who might be a version of the Doctor from the distant future.

Having struggled through adversity, this ambitious episode became one of the most rich and rewarding entries in the series' long history. ■

Below:
The five Doctors celebrating *Doctor Who*'s 20th anniversary





'THE DAY OF THE DOCTOR WAS A TRUE
CELEBRATION OF THE ENTIRE HISTORY OF
DOCTOR WHO.'

STORY

Clara is teaching at Coal Hill secondary school when she receives a message from the Doctor. She motorcycles into the TARDIS. Moments later, it is lifted by helicopter and taken to Trafalgar Square. [1]

Kate Stewart and her assistant Osgood take the Doctor and Clara into the National Gallery to see a painting that once belonged to Queen Elizabeth I. The painting is called *Gallifrey Falls*. [2]

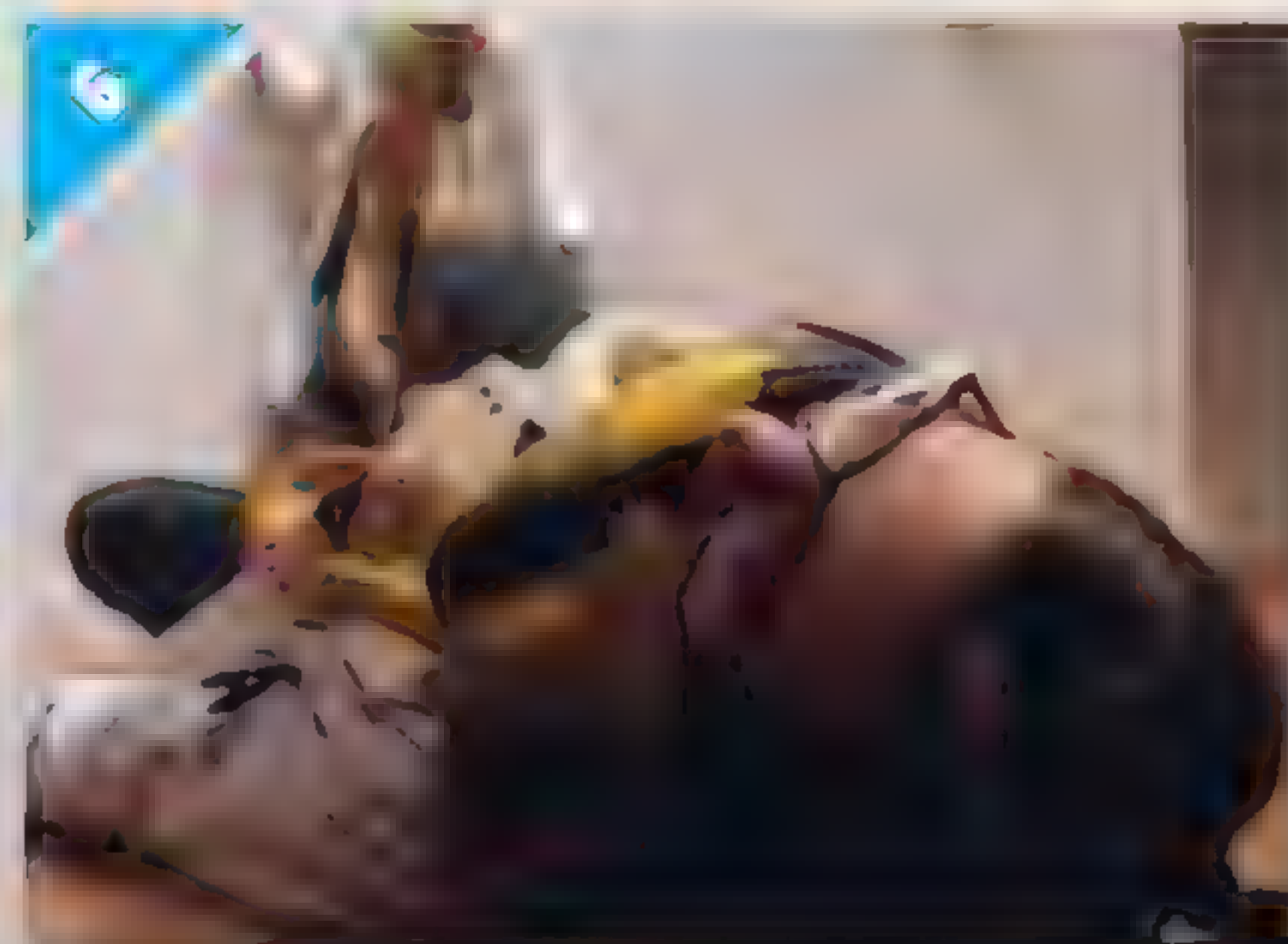
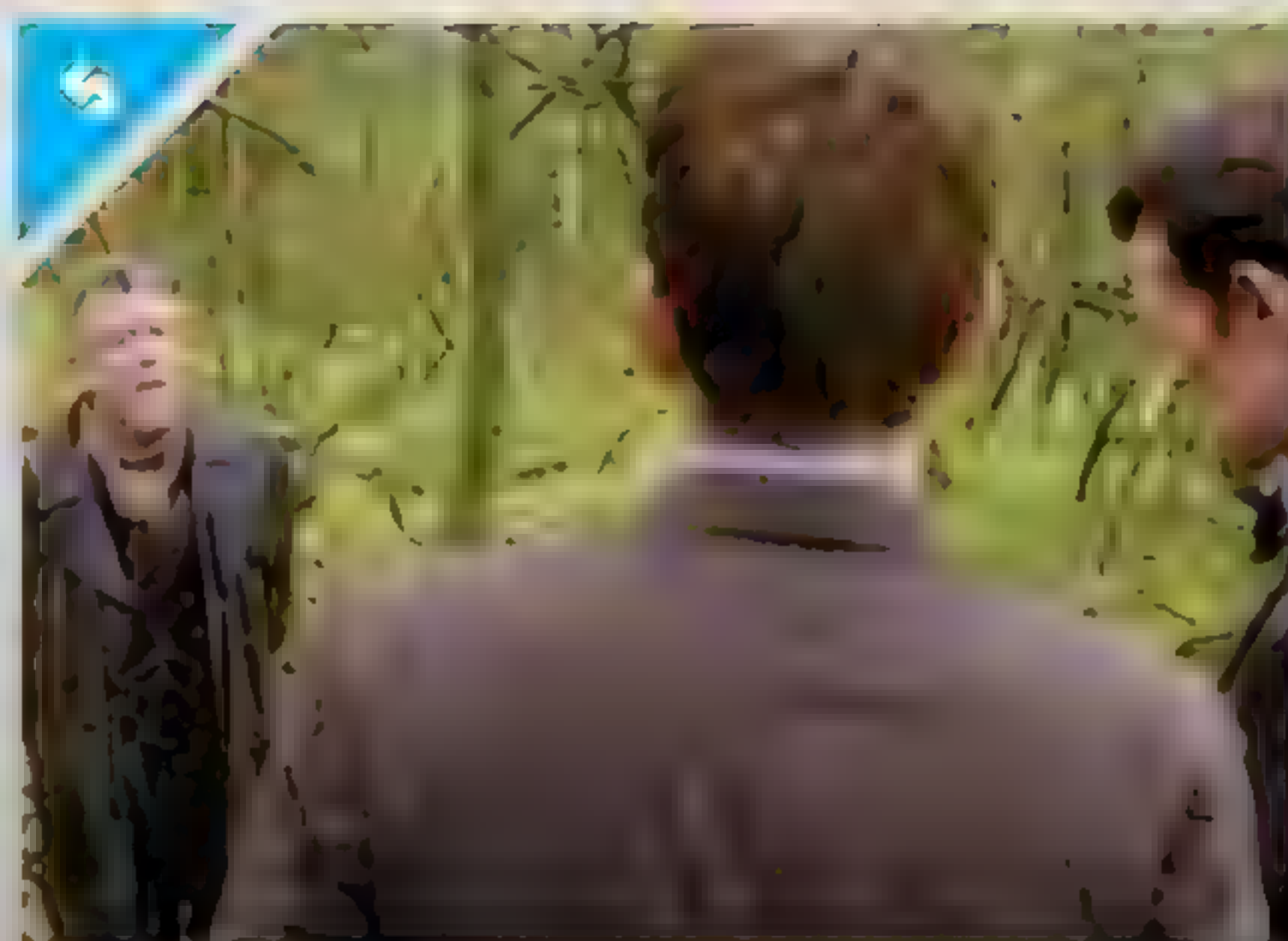
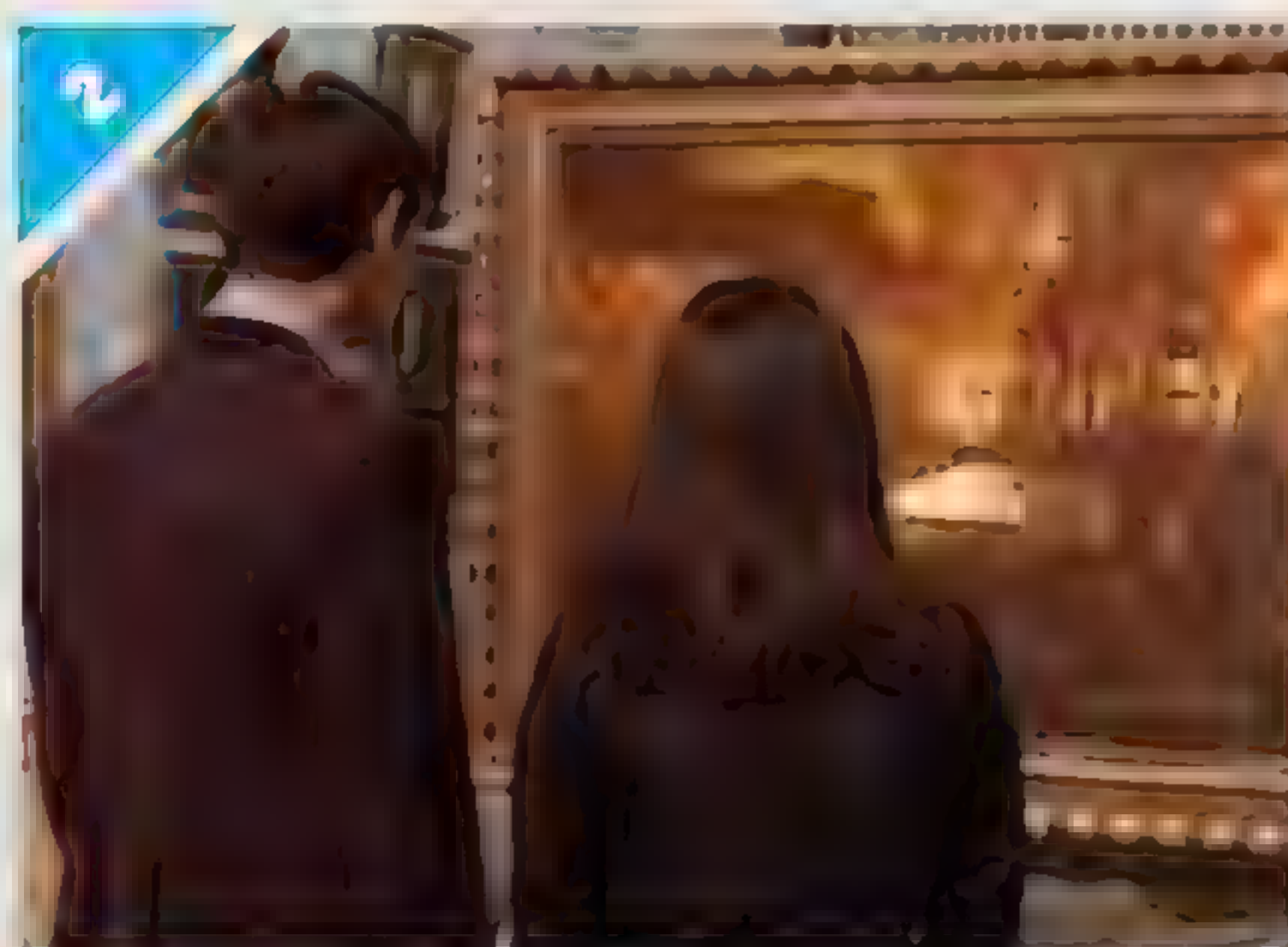
As the Daleks destroy Arcadia, the War Doctor blasts the words 'No more' into a wall. He steals the Moment, a weapon of mass destruction. He takes it to an isolated barn where a young girl appears. [3] The young girl (who takes the appearance of Rose) is the Moment's interface and knows the Doctor intends to end the war by destroying Gallifrey. She asks him how many children will die as a result and decides to show him the

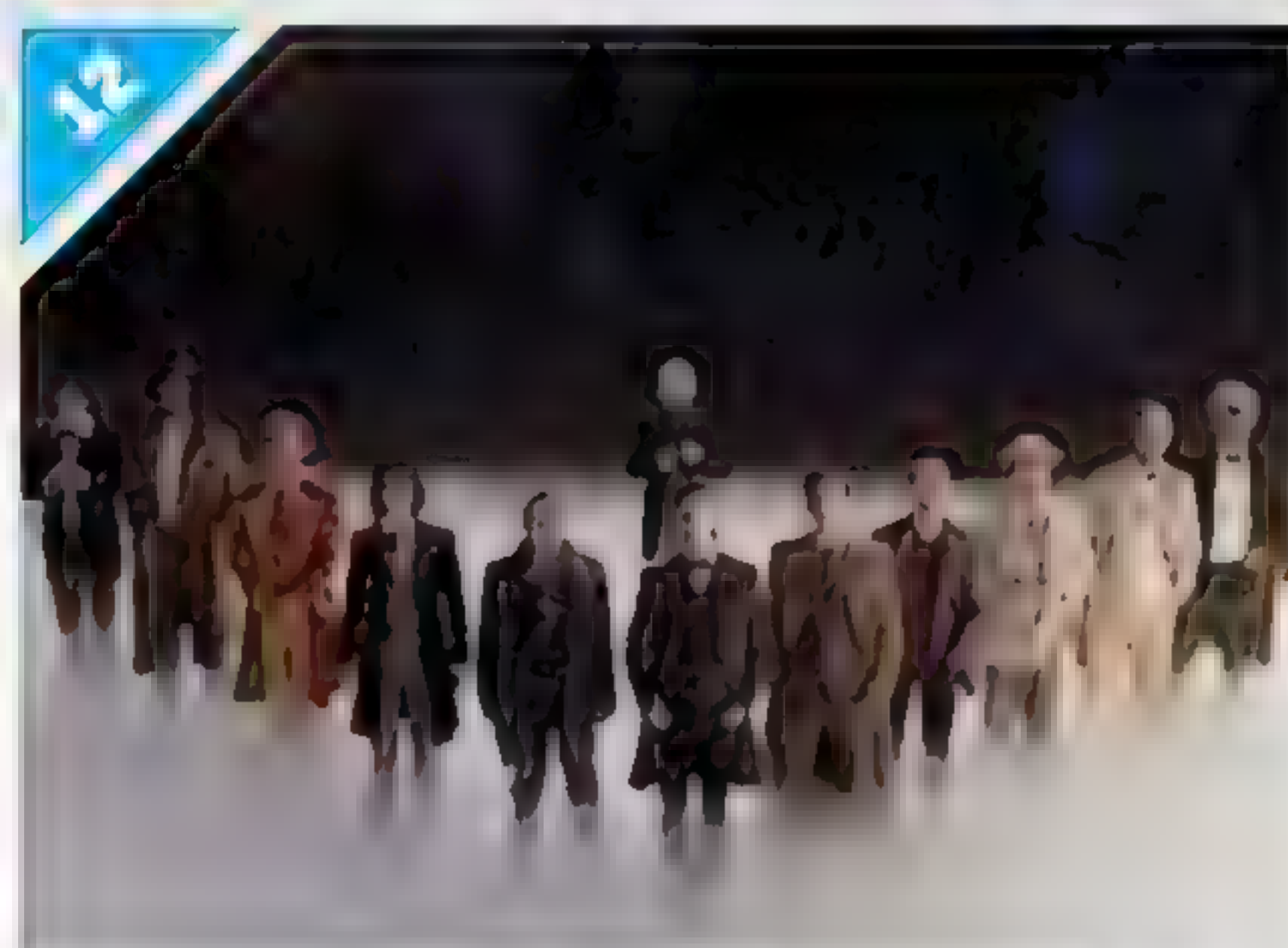
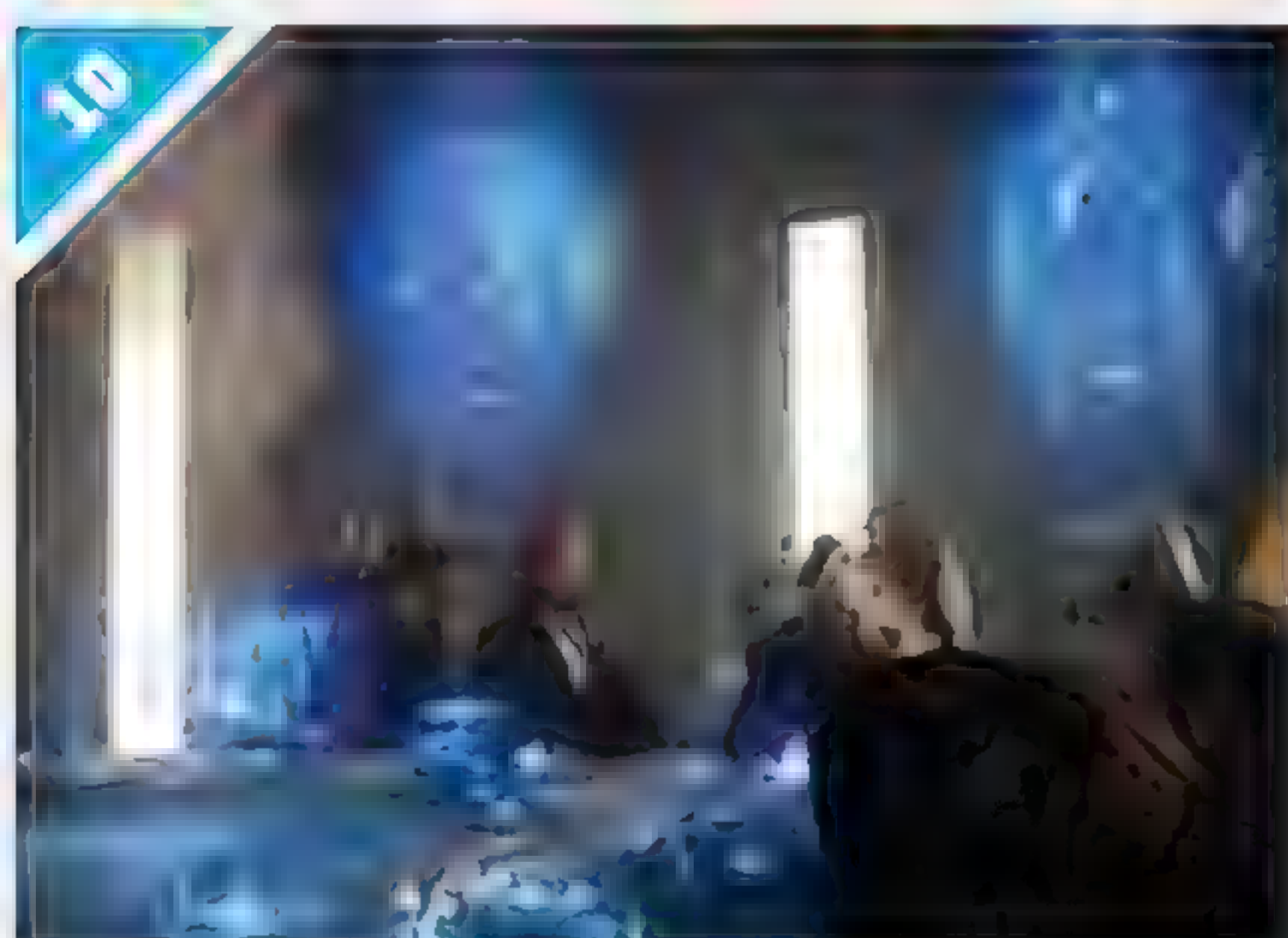
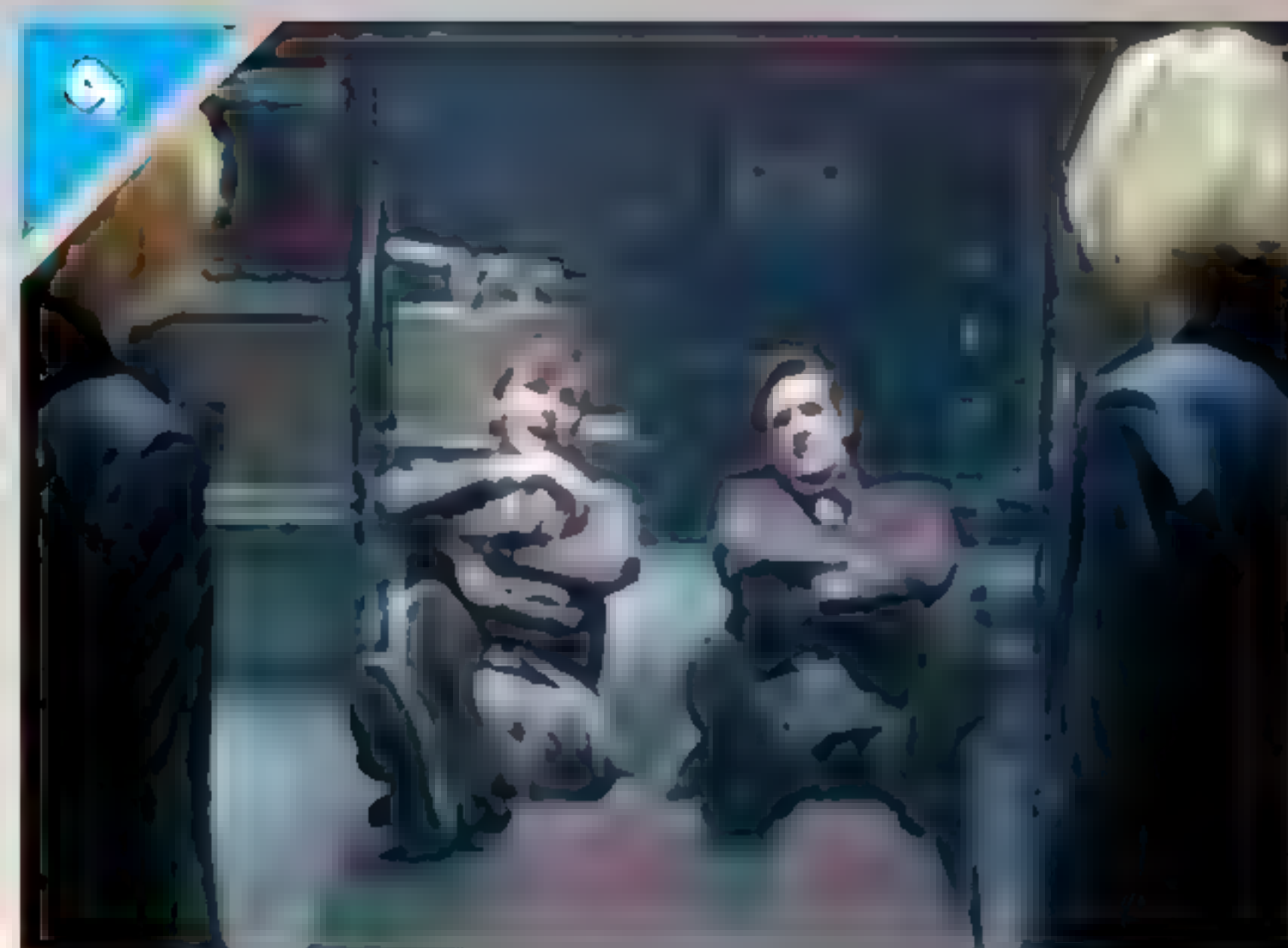
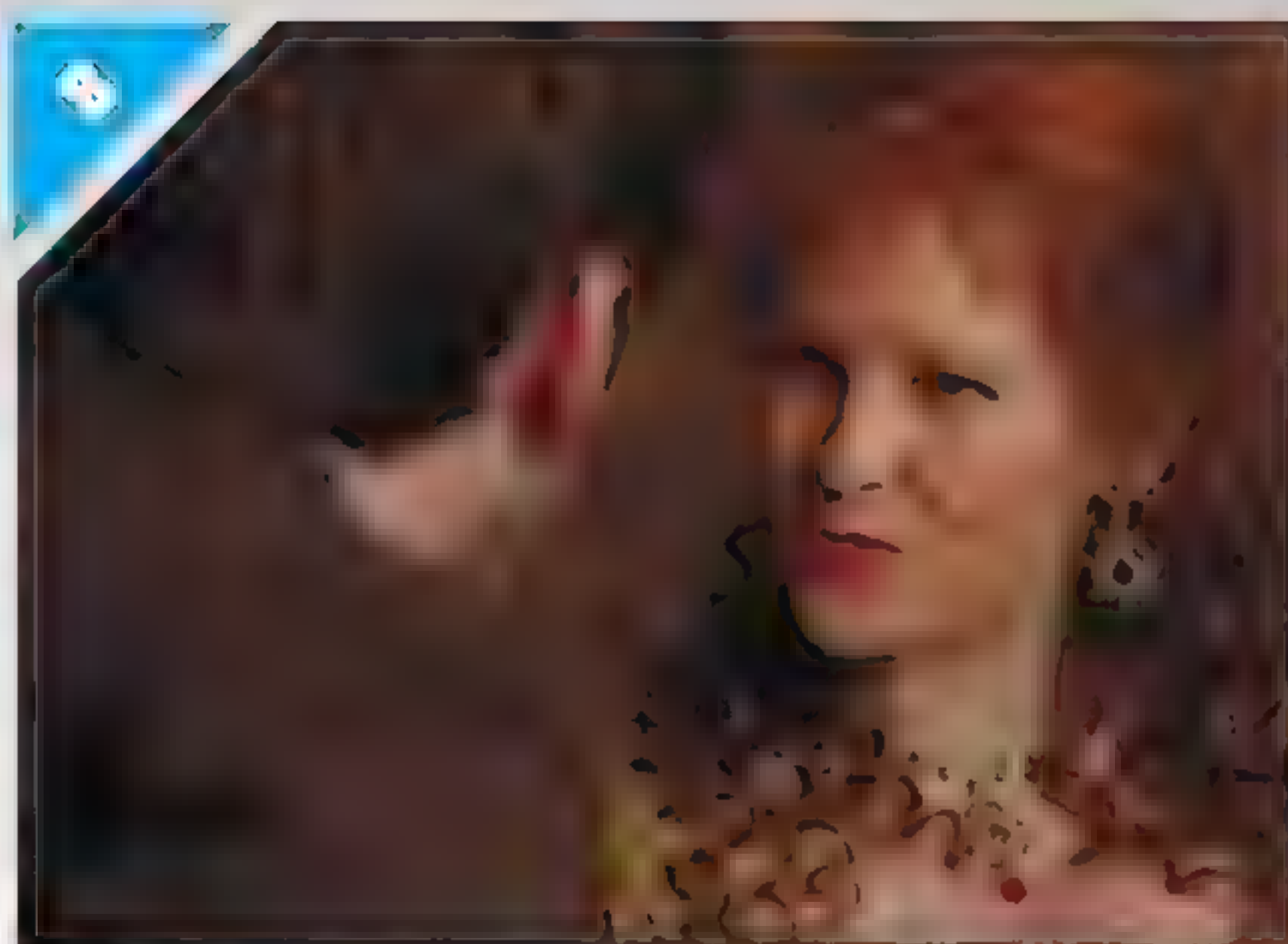
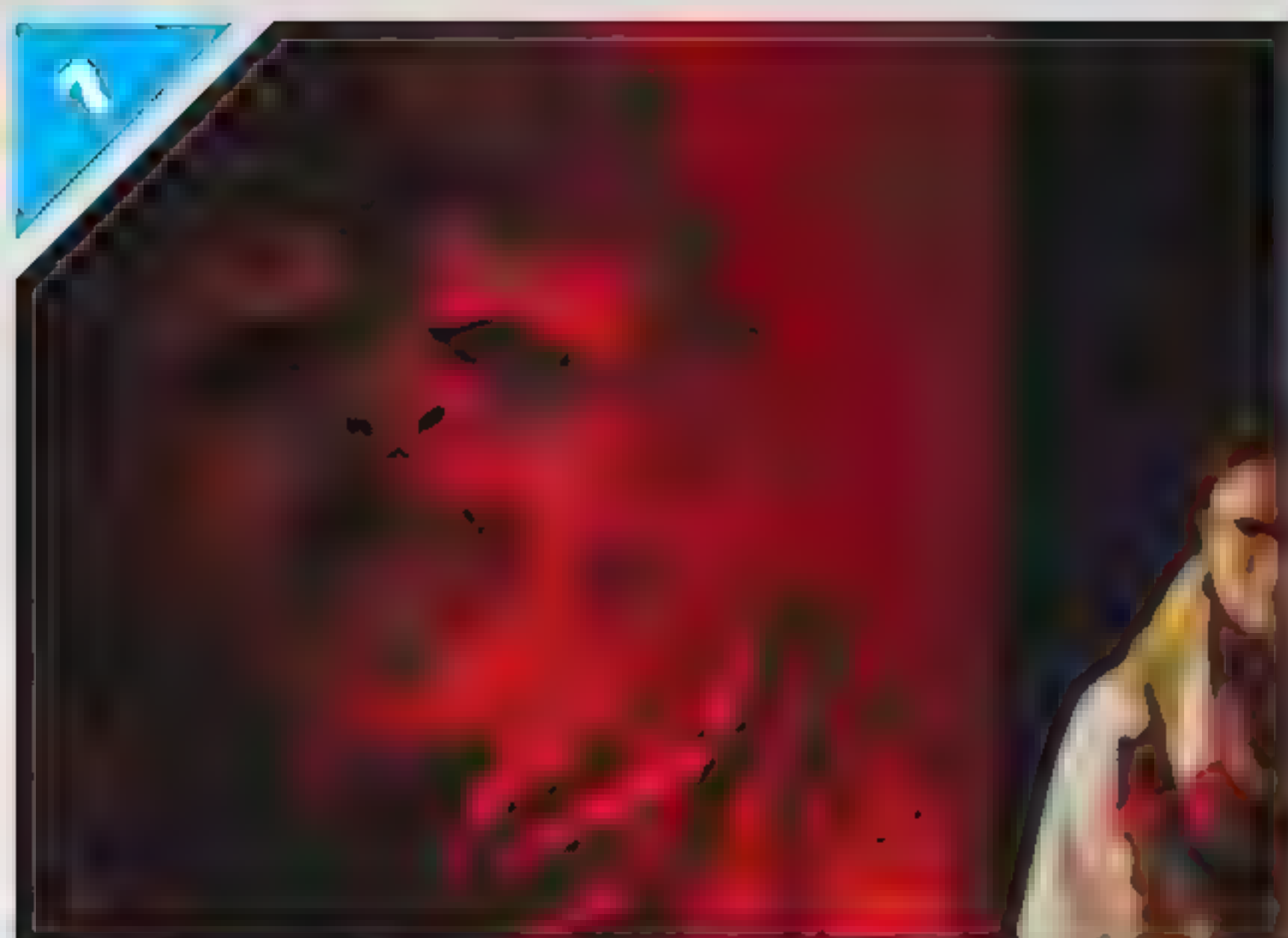
man he will become as a result of that decision. She opens a time fissure into the future and a fez falls through it.

In 1562 the Tenth Doctor proposes to Elizabeth, believing her to be a Zygon. It turns out that her horse is the Zygon. Elizabeth runs and by the time the Doctor locates her she is with her Zygon double. [4] A time fissure opens and a fez falls through it.

Kate takes the Eleventh Doctor and Clara to the Under Gallery. The Doctor acquires a fez and they enter a room where the frames of the pictures have been smashed from the inside. A time fissure appears and the Doctor hurls his fez into the fissure – and jumps in after it.

He lands in 1562 with the Tenth Doctor and the Elizabeths. The Doctors tell the Elizabeths to run in opposite directions. They are joined by the War Doctor [5], then a band of soldiers arrive with 'Elizabeth' who orders them to take the Doctors to the Tower.





Osgood is cornered by a Zygon which turns into a copy of her, but she trips it up and escapes. [6]

Kate guides Clara into the Black Archive under the Tower of London, where they have Captain Jack's vortex manipulator. Kate turns out to be a Zygon. [7] However, the Doctor has scratched a sequence of numbers onto the wall in 1562 which Clara finds and uses to activate the manipulator, allowing her to escape.

In the Tower dungeon, the War Doctor learns that his tenth incarnation remembers the number of children who were on Gallifrey – and his eleventh has forgotten. Clara arrives and then 'Elizabeth' appears. She shows them where the Zygons are using a stasis cube to place themselves in paintings then reveals that she is actually the real Queen. [8]

The real Osgood and Kate go to the Black Archive and Kate activates its self-destruct mechanism.

After marrying the Queen, the Tenth Doctor joins Clara and the other Doctors in the TARDIS. The Eleventh Doctor arranges for *Gallifrey Falls* to be put in the Black Archive – with the Doctors inside it, using a stasis cube. They emerge and force Kate and her Zygon duplicate to cooperate. [9]

The War Doctor returns to the barn and prepares to use the Moment when the TARDIS materialises with his successors and Clara. The Eleventh Doctor has an idea to make Gallifrey vanish into a pocket universe, so the Daleks will be destroyed by their own crossfire. The Doctor summons all his incarnations to help, and Gallifrey is saved! [10]

The War Doctor leaves in his TARDIS and begins to regenerate. In the National Gallery, the Eleventh Doctor is told by an enigmatic curator that the full title of the painting is *Gallifrey Falls No More*. [11] The Doctor has a new destination. He's going home, the long way round. [12]

Pre-production

"It needs to be a great story... a story that looks forward as well as backwards," lead writer and executive producer Steven Moffat noted on *Today*, discussing the nostalgia element of *Doctor Who*'s golden anniversary adventure. The build-up to this event had been growing in the media for almost two years before transmission... and over a year before it was even written. Steven had begun to formulate plans for more than just a simple anniversary story, and was aware that expectations were that the Eleventh Doctor would be encountering his predecessors.

Below:
Steven Moffat
on set with
the stars of
*The Day of
the Doctor*.

A huge number of rumours began to circulate in the British press. *Sherlock Holmes to take on Doctor Who?* asked the *Daily Express* on Monday 27 February 2012, reporting rumours that Benedict

Cumberbatch – the star of BBC One's *Sherlock*, also executive-produced by Steven – would play the Doctor's Time Lord arch-enemy, the Master, in the 50th Anniversary Special. On Monday 2 April, the *Express* was again speculating, this time suggesting *Time Lord in gender swap*; an 'insider' claimed, "The 50th anniversary series will end with a very big twist – the Doctor becoming a woman will give the show a new lease of life." By the San Diego Comic-Con in mid-July, Matt Smith confirmed that he would definitely be involved in the 50th anniversary of the series, telling attendees that he would like to be involved in a multi-Doctor storyline, but Steven was wary of saying too much about the Special at this early stage. He was, however, delighted that the anniversary date of 23 November 2013 would be a Saturday, which felt right for *Doctor Who* as it was on Saturday evenings that episodes of the series had most often been shown.

In *Radio Times* on Tuesday 28 August 2012, Matt commented of the anniversary, "We want to make it as big and bold and as brilliant as we can because, we hope, it can be one of the monumental bits of TV history. But I doubt there'll be a regeneration." Speaking in the *Waikato Times* on Wednesday 19 September, Matt commented that he had been late for his interview because he had been talking to Steven: "He was pitching the 50th anniversary at the end of this series and what everything was going to be about... I hope that we mark it in the best way possible, and we honour the people that have been in the show before us, and we





'EXPECTATIONS WERE THAT THE ELEVENTH DOCTOR WOULD BE ENCOUNTERING HIS PREDECESSORS.'



Above:
The War Doctor
takes control of
the TARDIS.

make it as grand and brilliant and inventive and as much an occasion as possible... I imagine there will be a script knocking around about Christmas and then we will develop further and shoot it next spring."

Although the Doctor's companions Amy Pond and Rory Williams had left *Doctor Who* in late September 2012, on Monday 8 October the *Daily Express* was already postulating their return for the anniversary, along with the Tenth Doctor David Tennant, Billie Piper who appeared as Rose from 2005 to 2006, and Carole Ann Ford who had played the Doctor's granddaughter Susan in the very first series in 1963. Within days, Steven denied this, explaining that Amy and Rory's story was over. By now, former Doctors such as Peter Davison were telling the press that they were as much in the dark about what was going to happen as everyone else.

On Sunday 18 November 2012, BBC One's feedback programme *Points of View* carried confirmation from Controller of Drama Commissioning Ben Stephenson that 2013 would offer a new series, as well as a 50th Anniversary Special and

Christmas Special, and a drama about the show's origins. By now, Steven had formulated the broad plan of what he wanted to do with the anniversary adventure, and had discussed this with the production team as recording drew to a close in late November. The end of the final story of the 2012/13 series, *The Name of the Doctor* [2013 – see Volume 74], was left unscripted to be recorded with the 50th Anniversary Special in April 2013. Steven was very specific about his anniversary narrative, telling BBC Media, "That can seem like a headstone, a retrospective, a state funeral – I didn't want to be presiding over that."

A multi-Doctor story?

It's an odd thing to do for a show to suddenly say, 'It's time we threw a party.' So the idea was to tell a story that's important in the narrative of *Doctor Who*," explained Steven in *Doctor Who Magazine*. While Steven harboured fan impulses to write a multi-Doctor anniversary story, he felt this was something of a false tradition; the first such story, *The Three Doctors* [1972/3 – see Volume 19] had aired 11 months ahead of the show's 10th anniversary, and while *The Five Doctors* [1983 – see Volume 37] had marked the 20th anniversary, *The Two Doctors* [1985 – see Volume 41] aired 15 months later, and had not marked any notable anniversary. In 1988, the 25th anniversary story *Silver Nemesis* [1988 – see Volume 45] had featured only the then-current Doctor. Furthermore, Steven was concerned about the wisdom of asking the older Doctors to recreate their roles, given that they now looked so much older. The oldest Doctor was Tom Baker, who would soon be 79 – some 32 years older than when he had left the role.

Also, main narrative roles for up to eight surviving Doctors would be impractical, since crafting climactic scenes for so many characters would not work.

“In the end I thought... do what James Bond did with their 50th – a story that’s so good in its own right that it stands up as a 50th Special,” Steven told *The Guardian* with reference to the 2012 film *Skyfall*. Steven decided that the central story element was that the Special should recount an important day in the Doctor’s life – a turning point that propelled him forwards, taking the series into its next 50 years. Thus rather than the usual situation of the Doctor solving the problems of others, this tale would focus on the Doctor himself, and how events redefined him.

These thoughts led Steven to think about the Doctor’s home world of Gallifrey, apparently destroyed in the Time War, and last seen attempting to return in *The End of Time* [2009/10 – see Volume 62]. And it was the events of the Time War which took place prior to the series’ return in 2005 that Steven wanted to examine as a pivotal moment in the Doctor’s life. Since first being mentioned in *The End of the World* [2005 – see Volume 48], more had been revealed about the conflict between Time Lords and Daleks in stories such as *Dalek* [2005 – see Volume 49], *Utopia/The Sound of Drums/Last of the Time Lords* [2007 – see Volume

56] and *The End of Time*.

Steven’s story would begin on the most important day of the Doctor’s life – the day he destroyed his own home world to end the Time War. However, this time the Doctor who fought in the war would go into his future to see the effect of his actions on his later selves. By the end of the story, having saved Gallifrey, the Doctor could embark on a new quest, no longer the lone war survivor living with guilt and rage.

Steven asked incoming script editor Richard Cookson (who had previously script-edited *The Fades* and *Ripper Street* and was working on BBC Two’s drama *An Adventure in Space and Time*) to check every previous reference to the Time War made in the series. These were minimal and often vague; even the Doctor’s comment “I killed all of them” in *The Doctor’s Wife* [2011 – see Volume 67] could have been a lie – how could the Doctor have known for sure? Steven’s take was that what the

Doctor remembered about the Time War might not have actually been what happened. Steven’s idea fitted a narrative featuring the three most recent incarnations of the Doctor; the Ninth played by Christopher Eccleston who may have been involved in the war (despite a suggestion of being newly regenerated in *Rose* [2005 – see Volume 48]), the Tenth played by David Tennant, who was still concerned by the conflict, and the Eleventh Doctor,

Connections: Remote control

▶ Clara clicked her fingers to close the TARDIS doors as the Doctor had done on occasion since *Silence in the Library/Forest of the Dead* [2008 – see Volume 59].



Left:
A Time Lord
of Gallifrey.



Connections: Military force

▶ UNIT – now the Unified Intelligence Taskforce – had been introduced as the United Nations Intelligence Taskforce in *The Invasion* [1968 – see Volume 13]. The UNIT call-signs Windmill 11 and Greyhound Leader were used by the helicopter and Kate Stewart; Windmill had been a helicopter call sign prefix in *Doctor Who and the Silurians* [1970 – see Volume 15] and *The Mind of Evil* [1971 – see Volume 16] while Greyhound Leader had been used by Kate's father, Brigadier Lethbridge-Stewart (whom the Doctor later referred to and whom Kate said had encountered the Zygons) in *Robot* [1974/5 – see Volume 22] and *Terror of the Zygons* [1975 – see Volume 23].



who had learned to be more at peace with his actions. Steven knew David as a friend and that as a devotee of the show he would do everything possible to be available for the project, but was concerned about the availability of Christopher Eccleston, who had left the series after a single year in 2005.

On Friday 4 January's edition of *The Graham Norton Show*, Billie Piper was asked if she was returning as Rose for the anniversary; the actress explained that she had not been asked. The following night on ITV1's *The Jonathan Ross Show*, David was asked a similar question about his involvement; "I know nothing," said David, noting that a BBC lady had instructed him to say nothing... which was easy, he explained, because he didn't actually know anything. At this stage, David was working on the BBC One drama *The Escape Artist* for the next

couple of months.

"Billie and I have both been accused of lying," commented David a few months later, when their return had officially been confirmed, "but basically it has all come together recently."

A key element of Steven's script was that this special episode would be made for viewing in 3D. The BBC had trialled 3D broadcasting since the Wimbledon Finals in the summer of 2011; 2012 offered 3D coverage of the Olympics and the Proms plus the children's story *Mr Stink*, which

had aired at Christmas. *Doctor Who* had previously dabbled with 3D in 1993 when a *Children in Need* mini-adventure called *Dimensions in Time* had been aired – the fake 3D illusion created with simple glasses with a darkened lens. Hoping to use the latest 3D technology, Steven developed ideas of 3D Gallifreyan paintings, a flight over London and an entrance into the dimension-bending TARDIS (Clara on a motorbike, extending a notion from the *Doctor Who TV Movie* [1996 – see Volume 47]). While he was not a fan of 3D movies (even though he had worked on *The Adventures of Tintin*), Steven knew that the technology could be used to great effect in *Doctor Who*. "We actually have to make 3D part of the story and if at all possible, to try to make 3D a bit scary," he told BBC Media.

Prior to full draft scripts of *Doctor Who: 50th Anniversary Special* there were incomplete drafts headed *Doctor Who*



Osgood's scarf is a bit 'Tom Baker'!



50th Special: The Time War. A 'Partial Draft' dated Monday 14 January 2013 was fundamentally the same as the start of the finished programme with minor changes.

Osgood was Kate's 'harried PA' and did not have a scarf, and Kate had the helicopter rescue the TARDIS because she believed it was being attacked by a motorcyclist. The scenes showing the Time War meant that the Doctor's arch-enemies the Daleks could be present, something Steven saw as obligatory for the show's anniversary. Another old enemy would also return; both Steven and David loved the Zygons, a shape-changing alien race seen in *Terror of the Zygons* [1975 – see Volume 23]. The Zygons featured in a parallel plot initially featuring the Tenth Doctor. At the 50th anniversary celebration event at ExCeL London, Steven commented, "What other time in my life can I say, 'I'd like to meet some Zygons. Go make some!'" The main differences were that the figure in the ruined building preparing to deploy the sentient weapon the Moment on Arcadia was the Ninth Doctor and the Moment was 'a girl in rags... young, elfin-faced, beautiful. A mass of hair and a feral stare' (referred to in stage directions as 'Raggedy Girl'). The Raggedy Girl explained that the barn was a crucible in which she would test the Ninth Doctor's worthiness. When the girl showed him his future, the Ninth Doctor was sucked through the portal she summoned up and dropped into the forest clearing next to a cottage to meet the Tenth Doctor and two

Queens. The Tenth Doctor's encounter with the Zygon was then narrated through to the second appearance of the portal in 1562 through which came a fez... and the script ended.

Admiring the effective double act between the Second and Third Doctors in *The Three Doctors*, Steven aimed for a similar dynamic through contrast and friction between the more recent incarnations; as he wrote scenes with more than one Doctor, he realised that the Doctor's dialogue remained fundamentally the same, regardless of incarnation. However, for the two most recent Doctors he wanted moments where the pair would get giggly, like fanboys. Steven also paid off the running joke about the relationship between the Tenth Doctor and legendary 'Virgin Queen' Elizabeth I; he had enjoyed the furious older Queen's appearance in *The Shakespeare Code* [2007 – see Volume 54] and the further references in *The End of Time*, *The Beast Below* [2010 – see Volume 63] and *Amy's Choice* [2010 – see Volume 64]).

The Time War

Drafts of *The Time War* added scenes during January to convey a flavour of the three Doctors' tale. Another 'Partial Draft' on Friday 18 January revised the dialogue between Ninth and Tenth Doctors; instead the pair were captured by Lord Bentham before the fez arrived. The Eleventh Doctor told Kate to evacuate London, explaining that the Under Gallery was a prison for war criminals from the Time War; he then travelled to 1562 to arrive in the cottage clearing, followed by Clara who took control by claiming to be a witch and

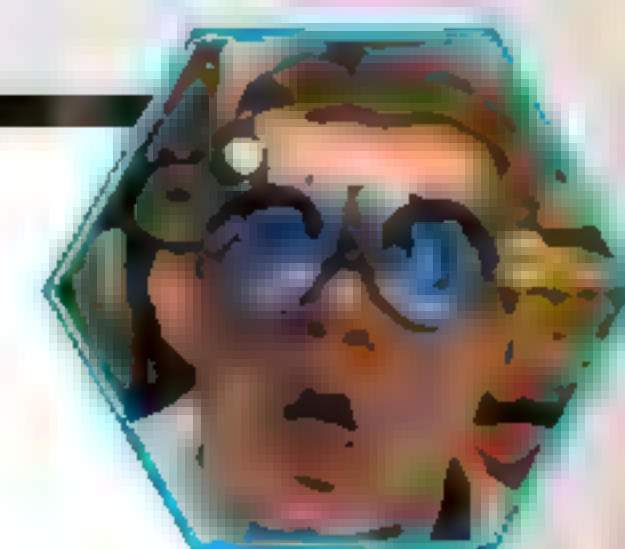
Pre-production

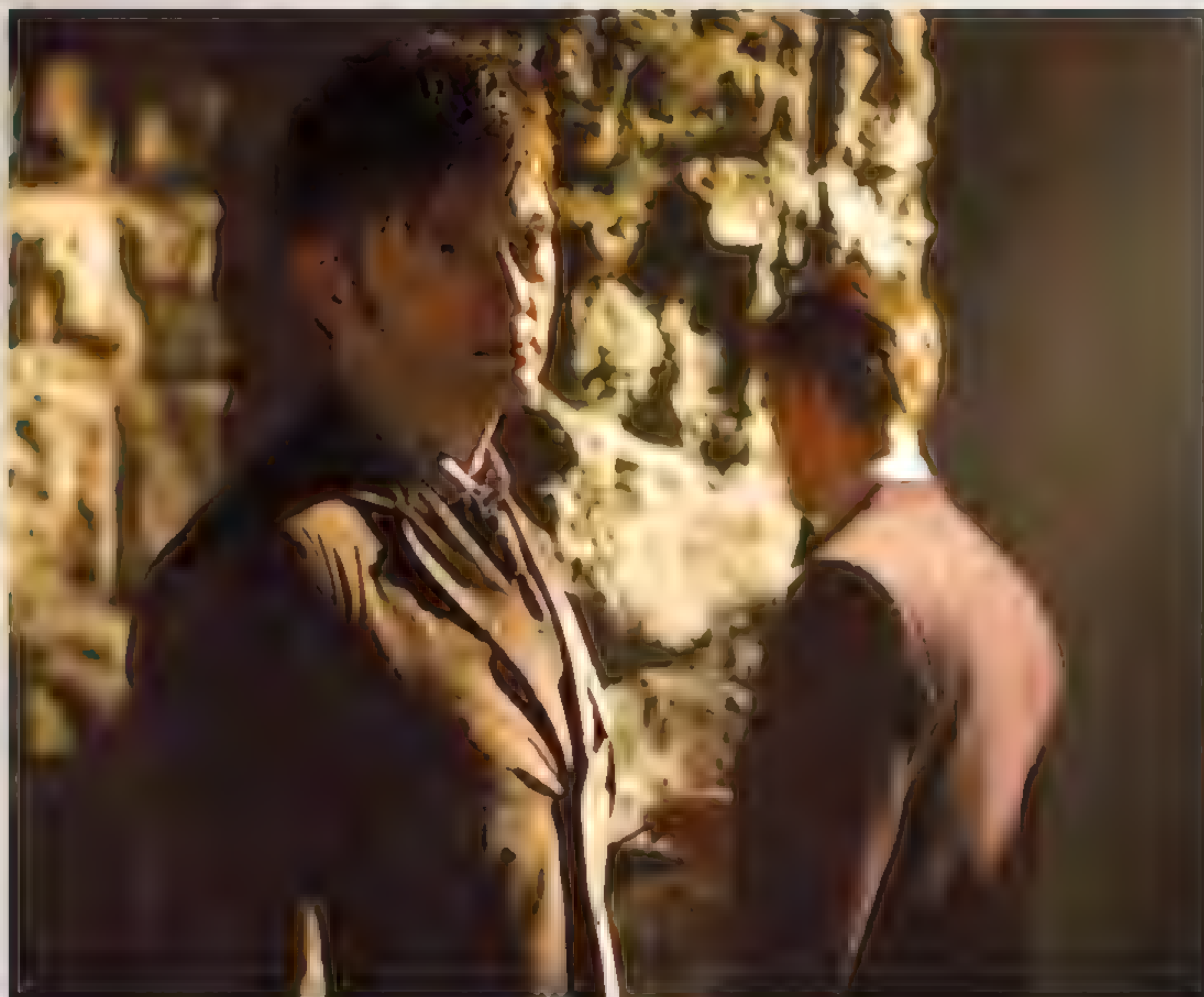
Left:

The Doctors are surrounded.

Connections: Boffin-on-call

▶ Kate referred to Doctor Malcolm Taylor, the UNIT scientific adviser seen in *Planet of the Dead* [2009 – see Volume 61].





Above: Things get serious for the Doctors.

acting like a schoolmistress (“Shush, now! Fingers on lips, all of you!”). The Doctors continued to bicker as the Ninth Doctor suddenly found himself back in the barn with the Raggedy Girl... who explained that he never really left, as the draft concluded.

On Wednesday 6 February, it was announced that Matt Smith would be starring in the movie *How to Catch a Monster* to be written and directed by

Oscar-nominated actor Ryan Gosling in Detroit, Michigan from May. The *Doctor Who* Special would be recorded before this film project.

“It’s about time,” said Steven Moffat. “Technology has finally caught up with *Doctor Who* and your television is now bigger on the inside.” The BBC announced the 3D Special which would air on the BBC HD channel and be screened in cinemas across the UK on Monday 11 February.

Connections: Second city

► Arcadia – Gallifrey’s second city – had been mentioned in *Army of Ghosts/Doomsday* [2006 – see Volume 53] when the Doctor told the Daleks he had been at the fall of Arcadia; he had also taken Amy there prior to *Vincent and the Doctor* [2010 – see Volume 65].

The next day, Steven recorded a piece for *The 24 Hours of Gallifrey One* convention the following weekend, explaining how shooting in 3D would take far longer and how every CGI effect needed rendering twice from slightly different angles.

3D

“3D seemed such a perfect fit for the 50th,” explained producer Marcus Wilson. “We wanted to reaffirm *Doctor Who* at the cutting edge of British TV and look forward to the next 50 years.” The production team knew that however the 3D technology was employed, the programme should first and foremost be a solid *Doctor Who* adventure. The team studied many 3D films to understand the technology’s limitations so that it would not restrict the story; fundamentally, the process needed more time to record, more light to clarify the image, and reacted badly to fast panning shots. Specialists such as stereographer Adam Sculthorp supervised various aspects, working alongside stereo fixer David Wigram to ensure that every 3D aspect also worked in 2D. A 30-day shoot was estimated for the projected 75-minute episode. Regarding post-production, personnel at the recently formed CGI company Milk VFX had experience of 3D work from movies like *Dredd*, but would be using these techniques on television for the first time. Chief Executive Will Cohen budgeted a previous Christmas Special as a 3D project, knowing that the CGI sequences would require four times as much data and require 12 to 15 weeks processing rather than the usual eight to 10; they would need to start work in June, but some time could be saved since CG models of the TARDIS, Daleks, Dalek saucers and the Gallifrey citadel could be updated from the already-existing

2D versions. Head of Matte Painting Simon Wicker did a 3D rendering of the Gallifreyan citadel as a test, which delighted the BBC team.

In another partial draft of *The Time War* dated Wednesday 13 February, Osgood became a scientist (with Steven imagining that she was related to the luckless UNIT technical specialist of the same name who had appeared in *The Dæmons* [1974 – see Volume 17]) and as the Doctors bickered in 1562, the Eleventh Doctor hurled Clara back to the present day via the portal when Queen Elizabeth arrived. The manacled Doctors were taken on horseback to the Tower of London and at the Under Gallery, Osgood and McGillop saw the statues coming to life. While Kate took Clara to the Black Archive, the Doctors were held in the cell, one wall of which slid back to reveal a Zygon spaceship... as the script concluded.

By mid-February, Steven had a third partial draft of *The Time War* but resisted writing a full script since he was concerned about Christopher Eccleston's availability, and he also had doubts that it was the Ninth Doctor who had fought in the Time War. Steven had a couple of enjoyable meetings with Christopher to

discuss his involvement and the direction of the story.

In *The Guardian*, Steven explained that the pair had enjoyed a “very amiable and gentlemanly” conversation and that the actor considered the project “quite seriously” before turning it down. “It’s just not the sort of thing he does,” explained Steven. “But Chris was perfectly sweet and kind about it.” Speaking to *Doctor Who Magazine* Steven admitted, “I sort of knew, despite a valiant attempt, that I wasn’t going to get Chris Eccleston. He was lovely about it, but it just wasn’t for him.”

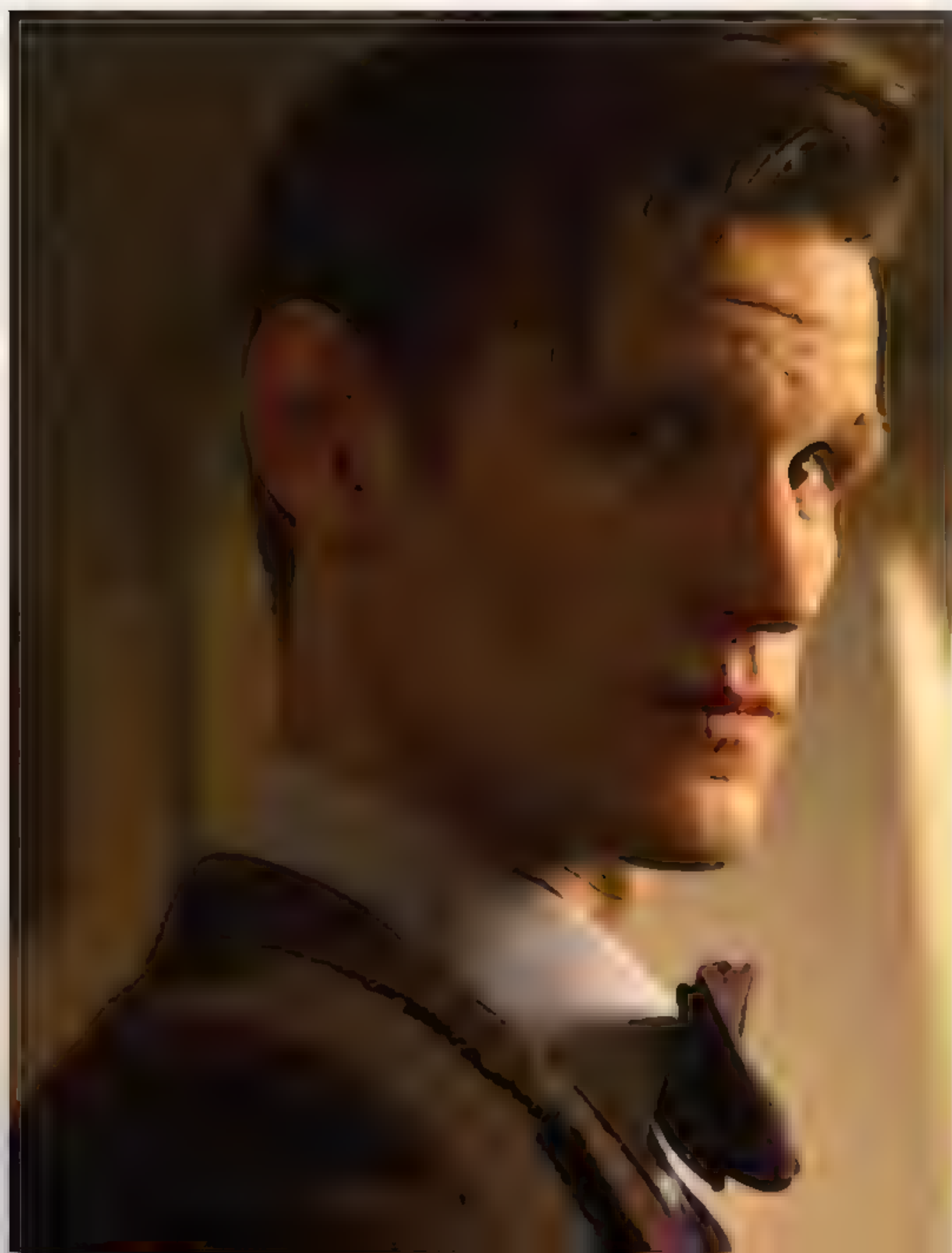
Rather than being a major blow, the actor’s non-involvement opened up the story for some even bigger surprises. Steven toyed briefly with having the Ninth Doctor’s role carried by the Eighth Doctor, but could not reconcile the warrior Doctor with the incarnation as played by Paul McGann in the 1996 TV Movie. Then the writer recalled watching *The Five Doctors* in 1983; for this story, the First Doctor had been played by Richard Hurndall, cast since William Hartnell – the original First Doctor – had died in 1975. While Hurndall’s performance was effective, Steven had been aware that it bore little resemblance to Hartnell’s Doctor... almost as if this was an entirely different incarnation who had also engaged upon other, untelevised adventures. This notion of a ‘mayfly’ Doctor who appeared for just one show was something Steven had previously considered, particularly if a major movie star could be persuaded to guest as a future incarnation. The opportunity now arose to introduce an incarnation of the Doctor who had fought in the war and who had never been talked

Connections: A view with room

▶ Time Lord art was revealed as “bigger on the inside”, a phrase coined to describe the dimensionally transcendental TARDIS first used in Episode One of *The Three Doctors* [1972/3 – see Volume 19].



Left:
The Eleventh Doctor is shocked to meet his previous self.



about. This incarnation wouldn't even refer to himself as 'the Doctor' because of the terrible decisions he had made during the Time War. This new incarnation could offer the age and the irritability of the First Doctor as in *The Three Doctors*; a Time Lord who had existed during the nine years between 1996 and 2005, whose adventures had never appeared on television. "What was he up to?" pondered Steven at ExCeL. "What was he up to when we weren't looking at him...?" Such a part would be able to attract a major star.

Looking for other links to the show's past, Steven wanted to involve Billie Piper. He had been reluctant to feature the popular Rose Tyler because her story with the Doctor had been told and resolved by former head writer and showrunner

Russell T Davies in his episodes. He toyed with using the 'Bad Wolf' version of Rose seen in *The Parting of the Ways* [2005 – see Volume 50] and then realised that the Moment could take on Rose's image, prefiguring the Doctor's first meeting with her shortly after his regeneration. Billie was approached and was delighted to take part, having recently finished a run in *The Effect* at the National Theatre.

But an unknown Doctor wouldn't be the only surprise Doctor; Steven aimed to represent *all* the incarnations in a CGI climax, explaining at ExCeL, "The point was to say 'there's only gonna be three' and then fling as many Doctors as possible at the screen." There would also be another secret cameo appearance from Tom Baker. "To have the longest-standing, oldest

Right:
The Moment
challenges the
War Doctor.



Doctor make an appearance and be the one who tells the current Doctor where to go, well, that's irresistible, isn't it?" explained Steven at the BBC Celebration. Tom's agent was contacted, and the BBC heard that he was not against the idea of a short appearance... as long as he did not don the scarf and hat outfit sported during his tenure. As for who exactly Tom's character – the Curator – would be, at ExCeL Steven obliquely commented: "You have to work that out for yourself... I make this show, do I have to watch it for you as well?"

Secret script

BBC to reunite ALL former Time Lords for 50th Anniversary Special claimed Nicola Methven of the *Daily Mirror* on Friday 15 February, indicating that all the surviving Doctors would apparently be taking part with the first three realised 'using computer generated images and old footage'. At the Glasgow Film Festival on Sunday 17 February, Nick Hurran revealed that he was directing the Special, having worked on four episodes since 2011 including *The Angels Take Manhattan* [2012 – see Volume 72]. In preparation, Nick studied many 3D movies, feeling that the best example was the fantasy animation *Avatar* which relied on a sense of depth rather than shock effects. By Thursday 21, arrangements were being made with Westminster City Council, City of London and Transport for London regarding the opening set piece of a UNIT helicopter delivering the TARDIS to Trafalgar Square.

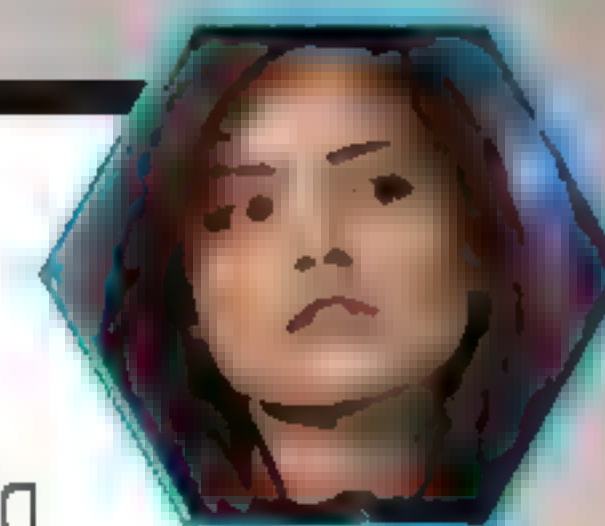
Steven attended a special *Doctor Who Showcase Symphonic Spectacular* in Liverpool on Tuesday 26 February, and on Thursday 28 delivered his first full draft script entitled *Doctor Who: 50th Anniversary Special*. He had felt particularly pressurised

writing this episode because of keeping lots of secrets, partly by spreading a 'web of nonsense'. "When I read a *Doctor Who* script, I want it to contain impossible ideas. When I read this one, I was going around the office saying: 'How the hell am I going to do this?'" remarked Marcus Wilson in *Broadcast*.

The first complete draft script for *Doctor Who: 50th Anniversary Special* was dated Thursday 28 February 2013. In this version, as Clara rode out of the school yard, the pupils cheered; Clara was 'the cool teacher – the popular one'. Riding into the TARDIS, Clara remarked she had to be back at work first thing tomorrow, and as the police box rose the Doctor asked Clara if she could hear a helicopter. Kate originally told Osgood ('a gallumphing, clumsy but brilliant woman') to inform Mitch that the ravens needed new batteries. The Doctor dangling over London was described as 'a moment of 3D terror'. "He's exactly like I imagined," said Osgood, seeing the prone Doctor. When Clara incredulously remarked on sealed orders from Queen Elizabeth the First, the Doctor said, "Elizabeth the only, she didn't like being numbered." In the Gallifrey bunker, when the General asked if "he" was there, Androgar replied, "The Renegade, sir. Yes." "Is that what he's calling himself now?" asked the General. "Never the other name, sir, not now," confirmed the younger officer. When the alarm sounded, the General directed the Chancellery Guard to the Omega Archive. The next scene saw the General and Androgar with a contingent of guards in a cramped little transport capsule as the General explained about the Moment. In the Omega Arsenal, the General's party watched the

Connections: Past lives

▶ Clara recalled seeing previous Doctors in *The Name of the Doctor* [2013 – see Volume 74] and the Doctor's comment of choosing his name like a promise.



Right:
Decision time.

TARDIS fade away to reveal the message “NO MORE” burnt into the wall; “He’s cracked. He’s finally cracked, I always told them he would,” said the General as he sent a message to the President that this was the last day of the Time War. In the barn, when ‘Rose’ said that she chose this form specially for the Other Doctor, he replied, “I feel sure I’d have remembered this amount of... bloneness.” The Doctor told ‘Rose’ that he had been fighting in this war for 200 years, and when the Time Lord asked the Moment if it had a big red button, ‘Rose’ accused him of “flirting with the most powerful weapon in the universe”. When the Moment opened up the portal in the barn, in the National Gallery the Eleventh Doctor staggered,

explaining to Clara that it was “memories... except they were different.”

In 1562, when Queen Elizabeth fled from the Zygon, she hid inside a little woodcutter’s cottage in a clearing... with something watching her; the Tenth Doctor then found the two Queens outside the cottage. When the Queens congratulated each other, the Tenth Doctor said, “Oh, no, don’t do that, don’t *bond*! There’s two of you, there’s only one of me!” As the fissure opened in the woods, the Eleventh Doctor doubled up in pain at the gallery. When the Eleventh Doctor saw the fez in the case, he explained to Clara, “I’ve seen this exact fez before.” Phoning Malcolm and asking for the incident file named “Cromer”, Kate added, “date



stamp 73.” There was more dialogue between the Tenth and Eleventh Doctor about formulating a plan as something approached them along the time fissure, and more bickering about whose screwdriver was best... to the extent that they eventually started fighting over the Tenth Doctor’s screwdriver, rolling on the ground in a comical manner (‘Laurel and Hardy’ was the stage direction). It was in this manner that the Other Doctor discovered his successors. When the guards surrounded the Doctors, the Other Doctor declared, “Right, that’s it, I refuse. I’m not regenerating again, you’re both cancelled.” “It can be arranged,” said a voice, and the Other Doctor saw ‘Rose’ standing amongst Lord Bentham’s soldiers. The Doctors continued to bicker as they were led over a drawbridge, manacled on horseback (including dialogue that was later transferred to the dungeon); they were placed in a cell with Max the jailer on guard outside.

When Osgood told McGillop that they had to leave the sculpture room, he referred to her as “Ozzy” and then

Connections: Gallifrey

► The Omega Arsenal was named with reference to one of the founders of the Time Lords who appeared in *The Three Doctors* [1972/3 - see Volume 19]; the Hand of Omega - another sentient device of power - featured in *Remembrance of the Daleks* [1988 - see Volume 44]. The Chancellery Guards and their staser weapons had been introduced in *The Deadly Assassin* [1976 - see Volume 26] and the Moment had been referred to as being used by the Doctor in Part Two of *The End of Time* [2009/10 - see Volume 62].



revealed that he was already a Zygon... transforming into his true shape. Fumbling for her radio as she ran, Osgood called Walker and ordered the Under Gallery evacuated because the statues weren't statues. "Yes, we all know that actually – haven't you been done yet?" replied Walker. In the Black Archive, the noticeboard was covered in 'Various snatched photographs of the Doctor, in various scenarios, all Earth based. There are lithographs, and oil paintings too – the Doctor's many appearances in history. (As a tease, there are also clearly unfamiliar Doctors, but we can't ever quite get a good look at those.)' Clara stared at one image, with Kate explaining, "The actor Peter Cushing, yes. A couple of the Doctor's old companions got some films made. Fortunately, they were wildly inaccurate. This way!" The vault was then guarded by an inner door and another UNIT guard, Brownlow, who like Atkins had no memory of having met Kate before... although he'd worked there for

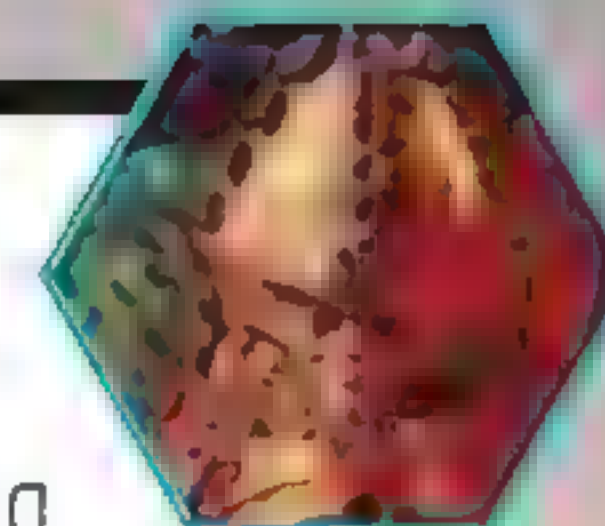


10 years. The UNIT scientist in the dungeon was originally a minor speaking role.

Clara arrived in 1562 outside the cell, told Max that she was "a wicked witch from the future" and had him unlock the door. After Osgood found the real Kate and learnt that the Zygons planned to "nuke London", the scientist wanted time to phone her mother. The Tenth Doctor married Queen Elizabeth in a chapel and then dashed off, with the Eleventh Doctor guiltily adding, "Lovely to see you again after all this time," before he too hurried away, and the Other Doctor saying, "Um. Well. See you later," before he also made himself scarce... as 'Rose' walked past the Queen looking daggers. There were no scenes with the Doctors in their respective TARDISEs at this point, only later while Gallifrey was being saved. When Kate declared to her Zygon alter-ego that she was the daughter of Brigadier Alistair Gordon Lethbridge-Stewart, the Doctor's voice cut in: "And you're every bit as bloody stupid." Clara and the Doctors had parked the Tenth Doctor's TARDIS at the end of the corridor outside the Black Archive and spoke to Kate over an intercom; it was this door which the three Doctors then applied their screwdrivers in order to resonate it apart after 327 years. When the Tenth and Eleventh Doctors marched into the vault, the fake Osgood said, "It's like that dream!" "They'll start kissing in a minute," said the real Osgood. "Out loud!" warned the Zygon Osgood. During the subsequent negotiations, Osgood asked her duplicate, "So, which one's your favourite?" The fake whispered

Connections: Shape changers

▶ The shape-changing Zygons had been introduced in *Terror of the Zygons* [1975 – see Volume 23] and as before needed to keep the humans they copied alive; it had previously been indicated their home world had been destroyed in a stellar explosion which was now specified as the Time War.



Left:
The Tenth Doctor still struggles to come to terms with the Time War.



'FOR THE TWO MOST RECENT DOCTORS
STEVEN WANTED MOMENTS WHERE THE
PAIR WOULD GET GIGGLY, LIKE
FANBOYS.'

in her ear and she giggled, “Ooh, me too!” Back at the National Gallery after the Tenth Doctor had left, Clara told the Eleventh Doctor, “By the way, you used to be really hot.” “Which one?” asked the Eleventh Doctor, but Clara refused to answer as she left him to talk to the Curator.

Anniversary questions

On Wednesday 6 March, Steven Moffat and Jenna-Louise Coleman – who played the Doctor’s companion, Clara – attended an event at BAFTA to promote Royal Mail’s *Doctor Who* stamps which were going on sale on Tuesday 26 March; also attending were Tom Baker, Peter Davison and Paul McGann. Jenna had spent part of January on holiday in the Maldives, and on Friday 22 February had appeared on Channel 4’s *The Last Leg*; the actress also caught up on some older episodes of *Doctor Who* in the lead-up to the anniversary. Then on Friday 8 March, BBC Worldwide announced a special *Doctor Who* 50th Anniversary celebration event at ExCeL London from Friday 22 to Sunday 24 November; it was estimated that 15,000 fans from across the world would be able to attend over the weekend.

A readthrough for *Sherlock* Series Three on Monday 11 March meant that Steven was unable to take part in Richard Bacon’s visit to BBC Roath Lock, which was broadcast on Radio 5 Live from 2pm. Marcus Wilson was available, explaining that recording on the Anniversary Special would start in a couple of weeks, but he was unable to comment on whether previous Doctors would be appearing. Jenna joined the show via phone link confirming that she would be appearing in the 2014 series, and that after the Special she would have four summer months free

before production resumed in September. Meanwhile, Matt Smith had been making his directorial début with *Cargese* for Sky Arts’ *Playhouse Presents...* strand; recorded from Wednesday 16 to Thursday 24 January, the episode aired on Thursday 30 May. Matt attended a ‘Meet the Actor’ event at the Apple Store UK on Regent Street, London from 5.30pm on Tuesday 12 March; noting that he had read the anniversary script the previous day, he added, “What [Steven has] written is just spellbinding. It’s one of the best [episodes] ever, ever, ever... there are elements to it which are different from normal episodes. When you combine all the elements that are different it’s not just an episode of *Doctor Who*, it’s something else, something bigger and more exciting.”

Various dialogue and other changes were made in the draft dated Monday 11 March; “Mitch” became “Malcolm”, Osgood was less excitable, the Other Doctor was no longer the Renegade, the Omega Arsenal sequence now ended with the General noting that the Doctor had taken arms, the woodland cottage was dropped, the Eleventh Doctor no longer recognised the fez, the Cromer file no longer had a date, the bickering Doctors being led into the Tower was cut, the shots of unknown Doctors and the Peter Cushing reference were omitted from the Black Archive, the UNIT scientist was now non-speaking, and Osgood no longer thought of phoning her mother.

On Wednesday 13 March, the BBC announced that

Connections: Growing old

▶ The Tenth Doctor’s speech to the rabbit – while holding a detector similar to the one he used in *Blink* [2007 – see Volume 56] – evoked his speech from *Voyage of the Damned* [2007 – see Volume 57] and he referred to himself as the Oncoming Storm as established in *Bad Wolf/The Parting of the Ways* [2005 – see Volume 50]; the Tenth Doctor also gave his age as 904 (having been 903 in *Voyage of the Damned* and 906 in *The End of Time* [2009/10 – see Volume 62]).



Connections: Uncertain year

▶ The Eleventh Doctor used the catchphrase “Geronimo!” as established in *The End of Time* [2009/10 – see Volume 62]. Kate asked for the Incident File code named Cromer from the 1970s or 1980s depending on “dating protocol”; this referred to *The Three Doctors* [1972/3 – see Volume 19], during which her father believed that UNIT HQ had been transported to Cromer, with the dating reference indicating the inconsistent

setting of the UNIT adventures in the series.



executive producer Caroline Skinner was leaving *Doctor Who* and returning to BBC Drama Productions in London. Faith Penhale, Head of Drama at BBC Cymru, took over as executive producer on the Special until a permanent replacement was recruited, while Caroline completed post-production work on *An Adventure in Space and Time*.

Matt recorded an appearance on *The Jonathan Ross Show* for ITV at London Studios on Thursday 14 March (broadcast Saturday 16 March), saying only the word ‘painting’ when asked about the Anniversary Special. Friday 15 was a major promotion day for the 2013 series, with Matt evading the ‘previous Doctors’ question from Chris

Evans on his BBC Radio 2 Breakfast show at 8.25am. Following the press screening of *The Bells of Saint John* [2013 – see Volume

72] at the BBC, more anniversary questions bombarded Matt, Jenna and Steven during the Q&A hosted by *Heat* TV editor, Boyd Hilton. When asked if the Special would be longer than usual, a mischievous Steven replied, “46 minutes... I’ve just said that for the sheer hell of it.” After this, Matt made a live ‘3D’ appearance with hosts Dermot O’Leary and Claudia Winkleman on BBC One’s *Comic Relief* telethon.

“One length I’ve gone to which is a really good security measure – I make sure I don’t get a script, because I will lose it,” Steven had explained at the press launch. “I forbid people to hand me one. It’s on my computer under lock and key.” This became a BBC news story on Monday 18 March, the same day as another draft script for the Special was issued, along with *The Name of the Doctor: Final Scene* – a bridging sequence introducing the ‘other’ Doctor at the end of the current series. Jenna was in the USA for a week, telling *Vulture* of the anniversary, “I just got a new draft through, which I’ll read on the plane on the way back... it’s very much about looking forward, while celebrating the legacy.” Jenna was particularly interested in the fact that Clara had become a teacher, telling *Doctor Who Magazine*, “It makes the character of Clara more accessible.”

In the new draft dated Monday 18 March, the scene in the transport capsule with the General and Androgar was omitted, ‘Rose’ was no longer glimpsed among Bentham’s men, Max the jailer and Brownlow were dropped, the Eleventh Doctor’s Cup a Soup analogy was introduced, and the three Doctors were now seen in their respective TARDISEs. In the Eleventh Doctor’s TARDIS there was an incoming automated message: “This is Brigadier Alistair Gordon Lethbridge-Stewart...”; ‘I’m assuming we can find the following somewhere!’



read the stage directions. The Doctor now spoke via the Space-Time Telegraph to Kate, explaining that she was his goddaughter (“Yeah, I do kind of owe you a few zoo visits”). Most significantly, the notion of the Doctors entering the Black Archive via *Gallifrey Falls* was introduced, and the three imprisoned Doctors planned to use the sonic against the unlocked dungeon door. The Osgoods drooling over the Doctors was cut, and some sample dialogue for the Hartnell, Troughton and Pertwee Doctors was added, along with the Eleventh Doctor telling the Tenth about their fate at Trenzalore.

John Hurt

The next draft dated Friday 22 March was very close to the shooting script with revised elements of dialogue, omitting the Tenth and Eleventh Doctors fighting, dropping McGillop becoming a Zygon and Osgood’s call to Walker, reintroducing a new version of the Peter Cushing reference in the Black Archive, cutting the scene in the Other Doctor’s ‘classic TARDIS’, dropping the Brigadier’s recorded message, and omitting Clara’s comments on how hot the Doctor used to be.

By now, casting was confirmed for the mysterious new incarnation of the Doctor. “The very first person we thought of who would be perfect to do this was John Hurt,” Steven explained to *Doctor Who Magazine*. The production team aimed high with the world famous, award-winning British actor John Hurt. At this time, John was working in Dublin’s Gate Theatre in a revival of the one-man play *Krapp’s Last Tape* which had enjoyed sell-out runs in the USA since 2011 and was due to open on Wednesday 20 March. “When it first happened, I thought it would just be a bit of fun,” John



Above: Introducing the War Doctor.

Far left: There’s trouble for Clara and Kate.

commented of being offered the role of the Doctor on BBC Three’s *The Afterparty*, while on BBC One’s *Breakfast* he said, “It’s irresistible. The enquiry came in and I thought, ‘Oh yes, I have to have a go at that.’” The actor’s knowledge of *Doctor Who* was limited, mainly to what his old acting friend Tom Baker had told him when they met up for drinks in Soho.

Matt and Jenna resumed work on *Doctor Who* on Monday 25 March, with the first three days devoted to ‘additional content’. Monday and Tuesday covered the closing scene of *The Name of the Doctor* and an insert for *An Adventure in Space and Time*. The shooting script of *Doctor Who: 50th Anniversary Special* was issued on Wednesday 27 and it had originally been planned to conduct the readthrough that evening; the same day, Richard Arnold’s recorded chat with Matt and Jenna aired on ITV’s *Daybreak* at 8.25am, with Matt saying of the Anniversary Special, “I read the script and it balances looking back and forward in

Connections: Ding-dong

➤ The Eleventh Doctor named Clara as the Witch of the Well, one of the names for the Caliburn Ghost in *Hide* [2013 – see Volume 73].



a glorious way.” At Roath Lock, Wednesday 27 March was devoted to 3D camera tests from 8am in Studio 4 and then the recording of more editions of *Strax News* with Dan Starkey as the popular Sontaran in Studio 3 from 2pm to 7pm; these included introductions for the forthcoming London shoot and promoting *The Name of the Doctor*; Dan’s alien prosthetics were handled by Becca Smith of Millennium FX. The 3D camera rig to be used by cameraman Joe Russell was far heavier than he was used to. The BBC team paired two Alexa Ms; which were smaller and

lighter than the ones usually used. This did not restrict Nick Hurran’s liking of hand-held camerawork too badly, but did limit director of photography Neville Kidd, curtailing his use of long lenses and a defocused foreground. To test the technology, scenes from earlier episodes were re-recorded with stand-ins. Meanwhile, Matt was on hand in the afternoon for promotional work. There were also production meetings concerning the Special and part of the motorcycle stunt was restored, having previously been dropped.

Below:
Arriving in the
TARDIS in style!





Left:
Queen
Elizabeth I
joins the
TARDIS team.

By now, most of the guest cast had been booked. Reprising her role as Kate Stewart, head of scientific research at UNIT, from *The Power of Three* [2012 – see Volume 71] was Jemma Redgrave; Jemma was delighted to hear from her agent that the *Doctor Who* team wanted her back, and even more pleased when they added, “I think it’s for the 50th Anniversary.” Kate’s assistant, Osgood, would be played by actress and comedian Ingrid Oliver, part of the double act Watson & Oliver which featured on BBC Two as well as series like *Material Girl*; Ingrid watched a lot of *Doctor Who* and since 2010 had recorded some audio adventures with Big Finish. Recalling her audition as Osgood in *Doctor Who Magazine*, Ingrid commented: “I borrowed my boyfriend-at-the-time’s glasses – they were really thick and black. They weren’t mentioned in the script, but I pretended I needed them to read... which I didn’t.”

The other major guest star as Queen Elizabeth I – the Doctor’s wife – was Joanna Page, the Welsh actress best known for the BBC sitcom *Gavin & Stacey*. Joanna had fond memories of watching *Doctor Who* in her youth, and had just given birth to a daughter, Eva, in mid-February, explaining to the BBC website that when she got the offer her thoughts were: “I have a

seven-week-old baby and I wasn’t intending on working at all.’ But when they phone and say, ‘Will you play Queen Elizabeth I in the 50th Anniversary Special?’, you have to say yes.” The Time Lord soldier was played by Chris Finch, who had featured in BBC One’s *Waterloo Road*, while Peter De Jersey who appeared as Androgar had been in *Holby City* and *Broadchurch*. The General was played by Ken Bones, whose TV work included *The Hour* and *Upstairs, Downstairs*. Irish actor Jonjo O’Neill was cast as UNIT’s McGillop and had featured in *I Fought the Law*.

Gallifrey Falls

The shooting script entitled *Doctor Who: 50th Anniversary Special* was issued on Wednesday 27 March 2013. To differentiate between the different Doctors, stage directions referred to them as ‘The Eleventh Doctor’, ‘The Tenth Doctor’ and ‘The Other Doctor’. The opening credits were originally to appear after the Eleventh Doctor saying “The day I killed them all. The last day of the Time War.”

A pink revision (all revisions of a script on a day were colour-coded) was made to the Shooting Script on Thursday 28 as recording got underway with Day 1 of ‘*Doctor Who* 50th Anniversary’; this added the Doctor tasting the stone dust which he found on the floor and then asking for it to be analysed... plus an office with all the trimmings.

Osgood was ‘a UNIT scientist, a madly enthused but brilliant woman in a big scarf... (suspiciously, the scarf is a bit Tom Baker)’; this referred to the neckwear sported by the Fourth Doctor

Connections: Could it be magic?

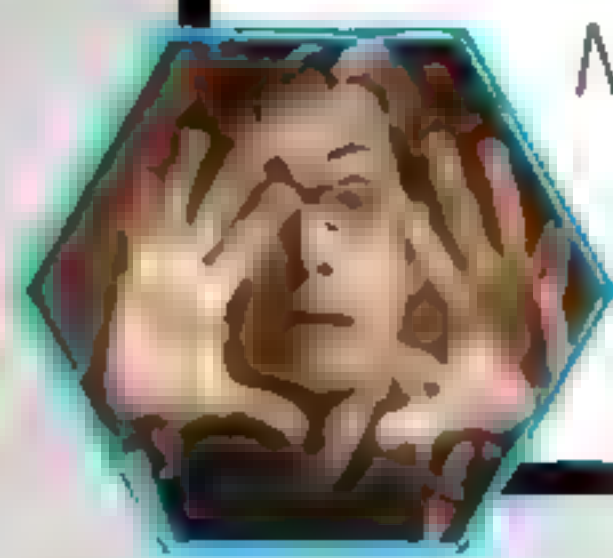
➤ UNIT’s cover story for the TARDIS’ arrival was Derren Brown, the British illusionist famed for outrageous acts of mentalism.



Connections: Caught out

► The phrase “timey-wimey” was one the Tenth Doctor tried to deny using... although he had coined it in *Blink* [2007 – see Volume 56] and in conversation with the Fifth Doctor in the *Children in*

Need special mini-episode, *Time Crash* (2007).



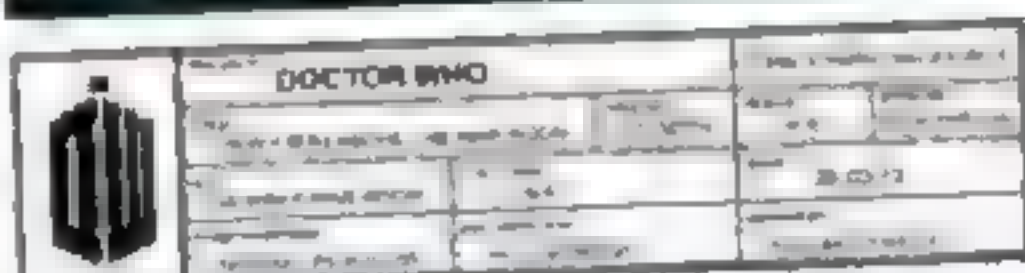
from 1974 to 1981. McGillop was described as ‘a UNIT scientist – cheerful, Irish’.

The painting of *Gallifrey Falls* was ‘an old-fashioned oil painting, depicting a ruined sci-fi city under a burning sky. There are spires and minarets, all in gleaming metal, with space ships blasting through the sky. This is clearly war though – shattered buildings belching smoke, laser beams slicing the sky. The style of

the painting is resolutely old-fashioned though – as if Constable had painted *Star Wars*’; this referred to English Romantic painter John Constable famed for his early nineteenth-century landscapes, and the 1977 sci-fi movie which revolutionised the genre at the cinema. The description continued, ‘Now pushing in on the painting, entering the 3D detail of the painting – a frozen moment in time in a terrible conflict. Running civilians, flying Daleks, all frozen (like that footage [Milk VFX] showed us), swooping and looping around them all.’ Within the painting,

Below:

Concept art for Gallifrey’s War Room.



the script noted: ‘Now pushing towards a figure, striding through the conflict, his back to the camera. Recognisable from *The Name of the Doctor* as the mysterious “Other Doctor”. (There are two shadowy figures next to him, but we pay no attention to them for now).’

At war

For the Time War, the script described ‘Gallifrey at war. The city under the dome, but now there’s a huge crack in it. Dalek ships are crashed all around.’ The bunker defending the planet was ‘deep beneath the city, the Time Lord war rooms – like a cross between Churchill’s underground war rooms and an Egyptian tomb’; this referred to Prime Minister Winston Churchill’s Cabinet War Rooms on King Charles Street, London used during the Second World War. The Time Lord General was ‘thick set, grizzled’ while Androgar was ‘younger, more nervous – doesn’t think it shows’. The Gallifrey War Room was described as ‘a huge chamber, star maps hanging in the air as holograms. Floating screens, a huge central table inscribed in ever-changing Gallifreyan symbols.’ When the General spoke to Androgar in the Omega Arsenal about the Moment, he originally asked, “Who would even try [to use it]?” Upon his question, the sound of the TARDIS echoed around the vault and the Chancellery guards spun around to see the police box fading away.

Arriving on the Plains, the Other Doctor was outlined a little more as he approached the old barn (‘it’s not of human origin’): ‘Looks grim, tired, sweating in the heat... a moment on him, this new (to us) version of the Doctor. This is the Doctor, as we never saw him, in the darkest chapter of his life – this is the man who fought in the Time War. Older, more haggard. War torn,



Left:

Concept art
for Arcadia.

	PROJECT DOCTOR WHO		© BBC CYMRU/VULVES 2013	
	TITLE	CONCEPT ARCADIA	PROJ NO.	001 50TH
	SET	ARCADIA	LOCATION	N/A
	FILE NO. OF SEQUENCE	MICHAEL PICKERMAN	ART DIRECTOR	PAUL SPOONER
			DATE	04-02-12
			CREATED BY	RICHARD HARTY

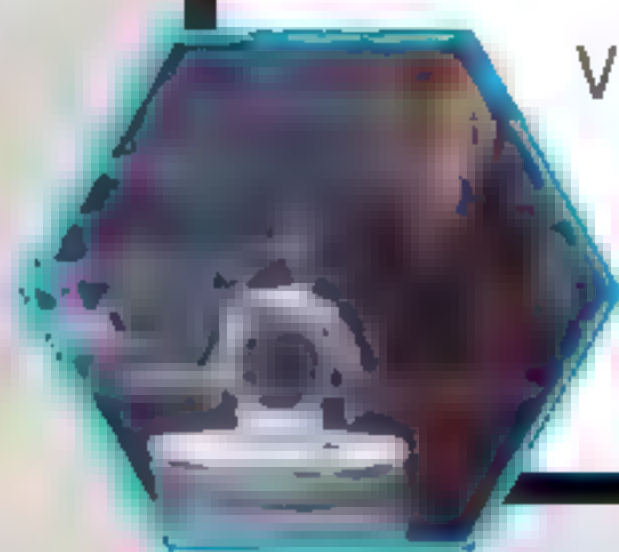
even. There are hints of the classic Doctors in his poise and manner but something of the military in his costume. Maybe an army greatcoat flung over more traditional, Doctory clothes. Harsher, colder.' The Moment was described as a 'large-ish wooden box, intricately carved. Each side very different, some panelled in marble, some in brass, maybe even glass. One side looks more like an iPad screen. And while it looks like an ancient puzzle box, there is a hum of power that suggests something more.' The Other Doctor had no dialogue while pondering how the Moment worked. When the Moment was personified, the script indicated: 'a girl is sitting on top of the Moment. A mass of blonde hair and a teasing stare. And to us, impossibly, she looks exactly like Rose Tyler'; the script referred to the Moment's dialogue as 'Rose'. When the portal opened in the barn, it was described as 'roughly circular, dark at the centre, burning round the edges (and it might resemble the new title sequence).'

Queen Elizabeth was described as 'a red-headed woman in fabulous clothes' and the forest glade picnic was 'a fairy-tale setting. A story-book vision of Queen and Time Lord.' Originally, the Doctor told the rabbit he was 900 years old. When the Other Doctor met his successors, the script noted: 'the older man inspecting his younger replacements, not even understanding what he's seeing. (In a way, the classic series meeting the new.)' Lord Bentham - named after leading *Doctor Who* fan writer J Jeremy Bentham - was 'a nobleman, young, dashing'.

The Sculpture Room was 'a huge room, dim and eerie - like an abandoned, underground ballroom.' To differentiate between human originals and Zygon duplicates, the number '2' was usually appended to character names (eg 'Osgood 2') apart from 'Kate Zygon'. The UNIT HQ underground corridor was also 'vaguely 1940s - a bit Churchill's bunker',

Connections: Time piece

▶ Captain Jack Harness' vortex manipulator had been introduced in *The Empty Child/The Doctor Dances* [2005 – see Volume 50]. Other vortex manipulators had appeared in the series since.



and guarded by Atkins, 'a uniformed man'. UNIT's Black Archive was described with reference to the vast vault at the end of a 1981 movie as 'the room from *Raiders of the Lost Ark*, but with more filing. Lining the shelves, objects from every *Doctor Who* story we can lay our hands on... never lingering on any of this, sweeping past it – something

for the fans to freeze-frame... another freeze-frame moment for the fans. All the Doctor's companions are pictured here, in similar photographs, with UNIT personnel.' When Kate told Clara that UNIT couldn't risk the consequences of information about the Doctor and the TARDIS falling into the wrong hands, the script noted 'she's passing two posters for the Peter Cushing *Doctor Who* movies'. The vortex manipulator activation code – 1716231163 – came from the time and date of *Doctor Who*'s début: 5.16pm on 23 November 1963, and the Space-Time Telegraph was 'a dusty old unit, like a computer and monitor built in the seventies.'

The Zygon Nest was 'a stone chamber, full of Zygon technology. Extrusions of rubbery red Zygon stuff trail over the stonework like ivy... organic – more grown than built.' When the Tenth Doctor indicated to his new wife that he would be right back and dashed off, in the stage directions Clara looked pointedly at the Eleventh Doctor indicating 'were you right back?' to which he shamefacedly looked back meaning 'nope!' When Clara talked quietly to the Other Doctor, the script noted, 'Maybe this could resemble her first real chat with Eleven in *Bells*.' In the barn, as the Doctors prepared to activate

the Moment, Clara called out, weeping: "Stop it. Just stop it... don't do this. This is not you. Not this, don't do it, just don't do whatever it is you're doing." The Eleventh Doctor explained, "Clara. I'm sorry. But this is exactly who I am." "The Ka Faraq Gatri. The Bringer of Darkness. The Oncoming Storm," continued the Tenth Doctor, using the Daleks' name for him which originated in the 1990 novelisation *Doctor Who – Remembrance of the Daleks* and its translation, plus his epithet from *The Parting of the Ways*. "I was born for this," explained the Other Doctor. "No you weren't," cried Clara. "Nobody's born for anything, that's just stupid, that's what mad people say... how many children did you say? 2.47 billion? Stuck on a planet, surrounded by monsters, and waiting for someone to save them? And for God's sake – this time there's three of you." She then urged the Doctors, "You can stop

Right:

Clara must contend with three Doctors at once.



being a Bringer of Darkness, or a storm, or a legend, or a hero, or any of the stupid things you ever tell yourself you are. Just be... you. Just be... just be a doctor."

When 'Rose' referred to the TARDIS making a "wheezing groaning" sound, she was using the words frequently used to describe the famous sound effect written by Terrance Dicks in his many series novelisations since *Doctor Who and the Auton Invasion* (1974). The promise made by the Doctor – "Never cruel or cowardly... never give up, never give in" – was derived from the 1976 book *The Making of Doctor Who* in which Terrance Dicks had described the hero: 'He never gives in, and never gives up... he is never cruel or cowardly.' When Gallifrey was saved and all the TARDISes appeared, the script: 'Now cutting round the various TARDIS interiors (however we fake this up, with footage, or doubles) seeing all the various Doctors racing round their consoles.' The 'Hartnell Doctor' was to say, "Calculation commencing." "Still going," added the 'Troughton Doctor' with the 'Pertwee Doctor' saying, "Calculation continues."

Curtain call

The Curator was not described beyond having 'a familiar, booming voice, not heard in many years'. The final sequence was described differently, but accompanying the same speech from the Eleventh Doctor: 'A low shot of the TARDIS, as the doors open and a pair of feet emerge – by the costume, William Hartnell's feet... The feet ascend the spiral stairs. As they pass an upright, they become Patrick Troughton's feet... As the voice continues, we're craning up and up with the ascending figure. Every time he passes something, or passes through a shadow, the figure becomes costumed



as the next Doctor: Pertwee, Tom, Peter, Colin... Sylvester, Paul, NEW FELLA, Chris, David... The Eleventh Doctor, now ascending the spiral staircase, through cloud – just like in *The Snowmen* [2012 – see Volume 72]. He's looking up, raptly at something. He walks to the edge of the cloud looking up, so happy... The Doctor's POV. A huge planet hangs in the night sky above him – Gallifrey!... On the Eleventh Doctor's happy face, pulling out from him – to reveal all the Doctors standing there, lined up along the cloud, as if for a curtain call.' ■

Above:
What's in
the woods?

Production

The first day of recording, Thursday 28 March, ran from 8am to 7pm (the standard schedule) on the standing TARDIS set in Studio 4.

"Ladies and gentlemen. 50th anniversary. Thank you for being here. Good luck," called Marcus Wilson as work got underway, with a behind-the-scenes crew also present on set most days. Only Matt and Jenna were required for Clara joining the Doctor in the TARDIS and the Doctor alone at the controls as he saved Gallifrey; because the Triumph Bonneville motorcycle from *The Bells of Saint John* was being hired again from vehicle company TLO, the scene dock doors were left open for ventilation as required. For the plate

shot of the bike zooming in through the TARDIS doors against greenscreen, and in moves arranged by stunt co-ordinator Crispin Layfield, Rob Hunt doubled for Jenna. Aboard the TARDIS, the Doctor read *Advanced Quantum Mechanics* which resembled the black and yellow *Teach Yourself* range of books published from the late 1940s by the English Universities Press. What nobody realised at the time was that in the shots of the Doctor announcing his plan to freeze Gallifrey, Matt had left his script on the TARDIS console. Meanwhile, Joanna, Jonjo, Jemma and Ingrid had costume and make-up sessions ready to join the production the next day. During the afternoon in London, a recce for the Trafalgar Square shoot was



THE DAY OF THE DOCTOR

STORY 240

Right:

The Doctor inspects the dust in the Under Gallery.

conducted, and soon BBC Cymru was authorised to work at the venue between 4am and 2pm on Tuesday 9 April.

Further pink revisions were made on Friday 29 March; these included, developing the Doctor's desire to have a "job" at UNIT, more bickering between Doctors in the forest (restoring the Dick van Dyke references plus the "Sandshoes" and "Grandad" nicknames), re-allocation of molecule shifting dialogue to the Other Doctor from the Eleventh Doctor, the Eleventh Doctor lying about his age and saying "spoilers" to his younger self, the Eleventh Doctor reminding Clara how she had seen his other selves before, and the Eleventh Doctor declaring that he had changed his mind about using the Moment. The closing sequence of the Doctor changing as he walked through the TARDIS was rewritten around the Eleventh Doctor's speech: 'A gallery, not unlike the Under Gallery. A shadowy figure is passing along the corridor – the Eleventh

Connections: Prominence

► Fun had been made of the Eleventh Doctor's chin since *The Doctor's Wife* [2011 – see Volume 67] and he gave his age as 1,200 and something... saying that he might not be able to remember his age or that he might lie; this explained inconsistent claims, such as his being 1,200 years-old in *A Town Called Mercy* [2012 – see Volume 71] and only 1,000 in *The Bells of Saint John* [2013 – see Volume 72].



Doctor. This is slow-motion, dream-like... As he continues, we see the painting he's passing. All the Doctors – Hartnell, then Troughton, then Pertwee... Tom, Peter, Colin, McCoy, McGann – now a painting that's been turned to the wall. The Eleventh Doctor reaches over, turns the painting round – the Other Doctor, now redeemed. The Eleventh now ascending a short staircase. Past Chris, David... At the top of the stairs, we see, surreally, the inside of the police box doors. He pushes them open. The Eleventh Doctor, now exiting the police box, on to a cloud in



the night sky, very much like the one in *The Snowmen*.'

The team continued to work in Studio 4 on Friday 29, with Jenna and Jemma posing for the photograph of Clara and Kate seen in the Black Archive. The Doctor pondering the dust in the sculpture room was recorded first with Matt and Jenna then departing for ADR on earlier episodes. Work continued with Osgood realising the truth and McGillop falling victim to a Zygon. The behind-the-scenes crew covered the first day with the two new foam latex Zygon costumes from Millennium FX, worn by Aidan Cook (cast in various episodes since playing the Crooked Man in *Hide* [2013 – see Volume 73] in 2012) and Paul Kasey (a veteran movement artist and creature actor on the show since 2004) and fitted over three hours – complete with orange gloop to dribble – by Rob Mayor, Lenny Sant, Ant Parker and Dani Boyne. Seeing pictures of the sucker-covered aliens, Aidan went to an aquarium to study the movement of underwater creatures with similar features; noting the stretching faces of bottom feeders, he offered this to Nick as part of his performance. After Matt and Jenna returned, the Doctor and Clara being

shown the portrait of Queen Elizabeth I and her husband and the group's entrance into the Under Gallery began recording. *Doctor Who Magazine* announced the anniversary guest cast on Saturday 30 March. David Tennant and Billie Piper were confirmed as returning along with John Hurt, but the roles of the three actors were not specified.

The Tenth Doctor returns

More minor script revisions at the start of the second week moved forward the Tenth Doctor telling Kate that she would make a decision that she couldn't live with. Work on the lift sequence of Kate's party passing into the Under Gallery was concluded on Monday, followed by the fight between the two Osgoods in the lift, and the Doctor and Clara shown the smashed paintings in Studio 2's Paintings' Room. For the Osgood tussle, Madeleine Havell doubled

for Ingrid Oliver, with Jo McLaren acting as stunt co-ordinator. The behind-the-scenes crew remained at Roath Lock for the 7pm readthrough in conference room GF68/69, although John Hurt and Billie Piper were not able to attend this.

"This is all incredibly secret – even more so than normally on *Doctor Who*," Steven told his team as the readthrough began under the gaze of the Daleks. Jenna recalled how the script came alive at the readthrough with David and Matt, sparking off each other with comic interjections; "It was kind of like a big party," she told *Access Hollywood* of the atmosphere during production. At 7.42pm the BBC released a photograph of David and Matt together at the table. The pair had been a bit nervous beforehand, but later compared notes on their approaches to playing the Doctor and the role's effect on their lives.

While practising lines at home in London, David had found it difficult to



Left:
Time for tea!

Connections: Keeping secrets

► The Eleventh Doctor used River Song's catchphrase "Spoilers" established in *Silence in the Library/Forest of the Dead* [2008 - see Volume 59] to prevent his previous incarnation knowing about his future demise in *The End of Time* [2009/10 - see Volume 62].



recapture his performance as the Doctor until he watched *The Stolen Earth/Journey's End* [2008 - see Volume 60]; once in Cardiff, he found slipping back into the part was very easy and found Matt and Jenna massively welcoming. David was delighted with the script, because it moved the Doctor's story forward and was a multi-Doctor story like *The Five Doctors* which he had loved as a youngster.

Not required on Tuesday

2 April, Jenna took part in a phone interview with Nick Grimshaw for the Radio 1 *Breakfast Show* at 8.45am, explaining how she had sat next to David

and Matt at the readthrough; the actress then spent the day doing ADR with Matt for earlier episodes. During the day, a second readthrough photograph was released showing Matt and David with Jenna and Joanna. Tuesday 2 was David's first day "back in the saddle" - literally in his case - sporting his old 2005 costume (he had kept one himself and another had been at the *Doctor Who* Experience). The venue was the Ivy Tower, a 1795 construction in the Gnoll Estate Country Park, Neath Valley. A horse was hired from the Llanberis-based Dolbadarn Film Horses to play the Tenth Doctor's mount (and, indeed, a Zygon). Joanna Page joined the cast, and experienced the chill of the exposed hillside location, telling BBC Publicity, "It was absolutely freezing,

Below:
Specs on!



it was blowing a gale and David and I are having a picnic. So I'm lying across him and he probably couldn't breathe, because I've just got this massive costume on, and he's feeding me grapes as I'm just desperately shivering."

During the shoot, Joanna's husband – actor James Thornton – waited in their heated car with baby Eva. "Just as we were about to ride off my husband drove up because Eva needed feeding: I had to jump off the horse and rip open my bodice," Joanna told *Radio Times*. "Fortunately, David's a dad so he's used to it." Recording covered the picnic scene, and also the steed's exit from the police box; this was arranged by Jo McLaren and a mini second unit recorded material with Ian Van Temperley and Annabel Canaven who doubled for David and Joanna in the riding shots. A photograph of the new Zygon was issued by the BBC at 2.50pm.

Doctors assemble

Who's David Tennant talking to? asked Rob Leigh of the *Daily Mirror* next day alongside shots of the previous day's location work. Wednesday 3 April was the first day with all three Doctors assembled and was spent in Studio 4, mainly on the TARDIS set for scenes towards the end of the adventure, but also picking up on shots from the earlier Doctor/Clara material. Recording ran from 9am to 8pm, with Jenna getting used to working with Matt, David and John as a triumvirate; facing the three Doctors was a little disorientating at first but she soon told the behind-the-scenes team, "I'm keeping them all in check!" John's final performance at the Gate had been on Thursday 28; he had returned to England just before the Easter weekend

and had arrived in Wales on the Monday. Steven Moffat was on set to see the two established Doctors working together, telling BBC Radio Cymru, "To see the two of them standing together in costume fan-boyed me out of sight!" Having tremendous fun working with David, Matt realised that they soon had a double-act going and commented to Steven, "It's a bit like Laurel and Laurel. It's like Hardy didn't turn up."

To preserve the surprise, John Hurt's character was listed in the call sheets as 'Omega', the name of one of the pioneers of Time Lord society who had appeared in *The Three Doctors* and *Arc of Infinity* [1983 – see Volume 36]. Working with John, Matt was eager to hear his many stories from his acting career, while David was at first a little shy of this highly respected actor. Jenna was also delighted with the guest star, commenting on *Daybreak*: "He's so cool. Between takes we'd gather around and listen to his stories." The younger actors were amazed at the deftness of John's performance as he was able to achieve with a flick of the eye what they felt they were having to run around to achieve. "He is a charming man and a great actor," Matt told the *Hollywood Reporter*. "He's in his 70s, and he just ploughs on." John was very open about his lack of familiarity with the series, having not seen it since the William Hartnell days. Initially a bit baffled, John quickly grasped the spirit of the show; "I take my hat off to David

Connections: The royal wife

▶ Queen Elizabeth I ruled England from 1558 to 1603; her mention of beheading referred to the fate of those who opposed her war plans such as her cousin Mary Stuart in 1587. Elizabeth had wars to plan such as that with Spain from 1585 to 1604. Since she never married, Elizabeth was known as the Virgin Queen. Elizabeth's comment about having the body of "a weak and feeble woman" is popularly attributed to her speech to her troops at Tilbury in August 1588 before the final repelling of the Spanish Armada.





Above:
The Tenth Doctor isn't sure about the fez.

and to Matt – it's very difficult to learn," he commented on *The One Show* of the Doctor's scientific dialogue. David – joined for the day by his family – was deeply

Connections: New look

► When the Tenth Doctor commented of the Eleventh Doctor's TARDIS, "You've redecorated – I don't like it!", he was repeating the Second Doctor's comments about the Brigadier's office in *The Five Doctors* [1983 – see Volume 37] and the Eleventh Doctor's observation about Craig's house in *Closing Time* [2011 – see Volume 69], both inspired by the Second Doctor's remark about the Third Doctor's changes to the TARDIS in *The Three Doctors* [1972/3 – see Volume 19].



impressed with the beauty of the new TARDIS set, and made it very clear that he felt he was a guest on a show that now belonged to Matt; however, Matt immediately told him when they began work in the console room, "I don't want to hog the flying duties, so if you want to, fly away!" The final sequence for the day involved considerable dry ice for the closing shots of the Eleventh Doctor joining all his previous incarnations (alongside David and John, with the others played by stand-ins, some of whom had worked on *The Name of the Doctor*) to face his destiny. "One of the best moments I've had on *Who*," commented Matt.

Only Jenna was needed for recording location work from

8am to 4.30pm on Thursday 4; John Hurt spent the day at Windsor Castle where a BAFTA event was staged to present a special award to the Queen (Elizabeth II – the real one). The BBC crew was based on common ground near Tyla-Glas Farm near Bedlinog to record exterior material for the TARDIS being lifted aloft by the UNIT helicopter, a vehicle hired from Castle Air and piloted by head of training Duncan Colgate. This sequence had been storyboarded shot-by-shot with each set-up treated like an individual scene, and included the aircraft flying with a steel police box shell suspended beneath it. At the end of the day, overhead shots of Clara – with rider Tracey Caudle doubling Jenna – zooming towards the TARDIS on the Triumph were recorded under the supervision of action co-ordinator Gordon Seed.

Stunt sequences

Whovian hopes for 50th anniversary Time Lord reunion dashed as Christopher Eccleston **WILL NOT** appear in special episode announced the *Daily Mirror* on Friday 5 April; a BBC spokesman explained, "Chris met with Steven Moffat a couple of times to talk about Steven's plans for the *Doctor Who* 50th anniversary episode... After careful thought, Chris decided not to be in the episode. He wishes the team all the best." Meanwhile in Cardiff, work began in Studio 2's fez gallery, along with parts of the special viewing room scene where the three Doctors went their separate ways and the Eleventh Doctor was left alone with his painting... although the mysterious Curator was not present. One person who *was* present that afternoon was Tony Hall, the new director general of the BBC who had taken up his position two days

earlier; the DG was on a tour of the Roath Lock studios and was particularly keen to visit the *Doctor Who* set, having strong memories of watching the early years of the show. The two Doctors showed the delighted head of the BBC how to fly the TARDIS...

Recording into the weekend, only Matt and Jenna were required for the opening action sequences at RAF St Athan, a military training base which had been visited many times by *Doctor Who* since January 2006, most recently in November 2012 for *Nightmare in Silver* [2013 – see Volume 74]. On the Picketson Site from 8am to 5.55pm on Saturday 6 April, the outdoor expanse was ideal for wirework and stunt sequences of the Doctor hanging from the TARDIS and the time travellers being swung around in the doorway of the steel police box. Gordon Seed stood in for Matt in some stunt shots arranged by Crispin Layfield, with Bob Schofield and Max Schofield handling all the wirework, suspending the Doctor safely beneath his vessel. “He almost knocked himself out,” recalled Jenna on *Inside Look* of Matt’s antics as the Doctor dangled beneath the TARDIS prop at the airfield. Greenscreen shots were also recorded of the Eleventh Doctor for part of the episode’s closing sequence.

Script changes in pink and blue opened the following week; the Doctor’s, “Will it kill you to knock?” query was reinstated amid the material recorded on the Saturday, while later more extensive changes mainly related to the three imprisoned Doctors chiding and debating about why they were there, adding some “Chinny” insults, ‘Rose’ telling the Other Doctor that the Moment was approaching and Clara berating the trio for not checking the door. The Doctor’s closing speech for the already recorded

climax was extended with the dialogue, “It’s taken me so many years, so many lifetimes, but at last I know where I’m going. Where I’ve always been going.”

The cast and crew spent the morning of Monday 8 travelling to London where recording was scheduled from 1pm to 6pm at the Tower of London, established in *The Christmas Invasion* [2005 – see Volume 51] as the iconic landmark beneath which UNIT HQ was located. Tower Hotel was used as the production base, and it was planned that material from the behind-the-scenes crew would be uploaded very quickly to the BBC website. The only cast required at the Tower were Jenna, Jemma and Ingrid, and during the sunny afternoon shoot

Connections: Her father's daughter

► The Doctor referred to “science leads”, the phrase Kate had said her father told her in *The Power of Three* [2012 – see Volume 71], and used the Space-Time Telegraph which he commented he had given the Brigadier in *Revenge of the Cybermen* [1975 – see Volume 23].



Below:
Filming in the
wet British
weather.



Connections: All change

▶ The Other Doctor's comment that he was "wearing a bit thin" echoed the First Doctor shortly before he rejuvenated in *The Tenth Planet* [1966 – see Volume 8]; he added, "Hope the ears are a bit less conspicuous this time," echoing the Fourth Doctor's post-regenerative concern in *Robot* [1974/5 – see Volume 22] and the Ninth Doctor's

comments in *Rose* [2005 – see Volume 48].



the BBC announced that Jemma would be returning as Kate Stewart. "It doesn't get much more British than that. *Doctor Who*... Tower of London. 50th anniversary. Match made in heaven," commented Ingrid to the website team. With the Tower sequences completed, a smaller unit moved to Tower Bridge to capture the establishing shot of the Tower and the London skyline before attending a production meeting about the major shoot the following day.

"I feel like the luckiest girl in the world," Jenna said as she recorded in Trafalgar

Square from 7am on Tuesday 9 April. Based at Waterloo Place, the BBC unit set up the elaborate opening sequence of the TARDIS dropping in on the National Gallery, with press representatives and

Below:

The rugged War Doctor.



personnel from BBC Worldwide and BBC Social Media invited to the very public recording. Work took place in the rain, with cold conditions not helped by turbo fans used to simulate the down draught of the helicopter. For the TARDIS' descent, the steel police box was hoisted up on a crane, with Gordon Seed and Dani Biernat doubling Matt and Jenna under Crispin Layfield's supervision for the very high shots of Clara in the doorway and the Doctor dangling beneath.

London filming

Athrilled Matt insisted on going up as high as he could in the box, telling BBC Publicity, "I was hoisted up over 90 metres, double Nelson's Column, hanging on a wire under the TARDIS. They used the biggest crane I think they had ever brought to Trafalgar Square. I really had to persuade them to let me go up, but I had the most wonderful view of London... one of the rare brilliant opportunities that you only get with *Who*." The shoot attracted massive crowds, with Jenna commenting on *Inside Look*, "It was what we needed because naturally the Doctor and the TARDIS and the army would attract quite an audience." The Doctor's comment "nice scarf" to Osgood was an unscripted ad-lib. Meanwhile, the BBC website released a 1'16" video of *Doctor Who at the Tower of London* covering the previous day's work, and, during the afternoon, posted a bulletin about the morning's recording, along with a 1'24" *Doctor Who in Trafalgar Square* introduced by Strax. The crew wrapped on the shoot by 1pm and departed for Cardiff by 2pm.

Reports on the London shoot appeared in the media (eg *Doctor in trouble: Matt Smith left hanging as the TARDIS is hoisted up next to Nelson's Column* from the *Daily Mail*) the



Left:
Matt Smith
filmed hanging
from the
TARDIS
in Trafalgar
Square.

following day, while Richard Arnold – who had caught the shoot by chance on his way back from holiday – commented on it in ITV's *Daybreak* at 7.50am. Back in Wales, the BBC team returned to Caerwent Training Camp, an MOD establishment heavily used in the spin-off *Torchwood* and also in *The Next Doctor* [2008 – see Volume 60]. Recording was scheduled from 8am to 6.30pm, but progress was initially delayed as the crew's equipment got bogged down in the muddy conditions. Sequences recorded covered the Tenth Doctor confronting two queens (with Carolyn Joliffe doubling Joanna in shots which would be visually manipulated in post-production), the Eleventh Doctor's arrival (Gordon Seed doubling Matt in the stunt fall) and the two Doctors pondering over the fez. A crew from the Midnight Oil production company (essentially the team who had worked on BBC Three's *Doctor Who Confidential*) was also present to record background material.

Pink revisions on Thursday 11 April included adding the Other Doctor starting to regenerate in his TARDIS, 'Spreads his hands, the traditional regeneration pose,' noted the stage directions. Recording resumed on clearing scenes at Caerwent at 8am that day, with John Hurt joining

the team and recording dialogue for *The Name of the Doctor*. By now, Joanna Page was amazed by the secrecy surrounding the show, and of her Queen Elizabeth accent told BBC Media, "I'm playing her with an English accent. But John Hurt said she actually wouldn't have had a very English accent, because there were so many different influences." Heavy rain prevented recording for an hour and a half, but most scenes were completed shortly before the scheduled wrap at 6.30pm. Meanwhile, Steven Moffat was interviewed by Midnight Oil at Cardiff's Broadcasting House, and that evening on BBC One, Matt appeared in *Victoria Wood's Nice Cup of Tea* (recorded in late 2012).

Friday 12 was the final day at Caerwent, starting at 8am and completing the remaining scenes after the Other Doctor's arrival, with the Tenth Doctor's rabbit confrontation wrapping ahead of schedule at 5.50pm. All the high-angle crane shots for the woodland scenes were completed, and the set was visited by the Model Unit, the effects team working on all the miniature effects shots over the weekend; this would allow the director of model photography, Peter Tyler, to ensure that his lighting would match the photography of Neville Kidd. The miniatures team had



Above:
On the set
of the War
Doctor's
TARDIS.

already undertaken some 3D-model tests using the Dalek Emperor model from *Bad Wolf/The Parting of the Ways* [2005 – see Volume 50] at the *Doctor Who* Experience.

The Model Unit worked from 8am to 7pm on Saturday 13 and Sunday 14 April in Roath Lock's Studio 3. Marcus Wilson had involved the team at an early stage

following their work on inserts for earlier episodes, notably the submarine shots in *Cold War* [2013 – see Volume 73]; with five weeks before shooting, miniature effects supervisor Mike Tucker discussed technical requirements with the 3D advisers, aware that this would be the first time on British television that miniature work had been shot in high speed (120 frames per second) for 3D TV. On the Saturday, cutaways of the staser cannon (built by Alan 'Rocky' Marshall) and its destruction were filmed, following which the complex rig for the Other Doctor's TARDIS crashing through the wall and hitting

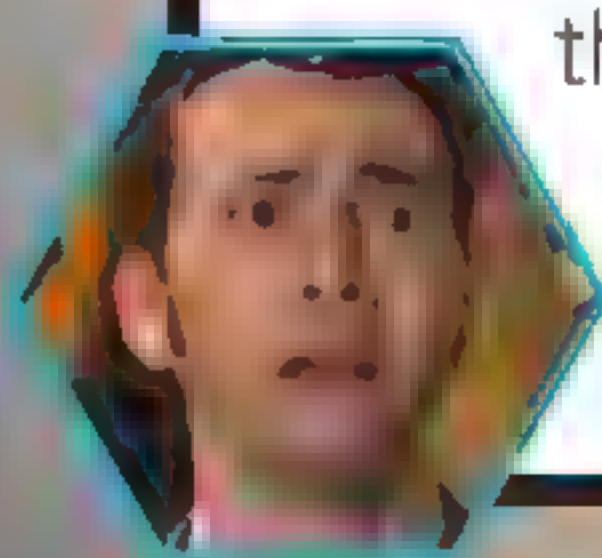
the Daleks was tested. These models were one-sixth scale to allow for high-definition 3D detail; Nick Kool had crafted the quarter-scale TARDIS while Colin Mapson and new recruit Paul Jarvis worked on the breakaway sections of the Arcadian walls. The Dalek itself was a modified 18-inch voice interactive Dalek toy made by Character Options, inside which had been placed a Dalek mutant model. On the Sunday, several takes of this effect were recorded with the TARDIS miniature fixed to a steel rig mounted on a trolley which allowed the police box to be fired through the wall by means of a bungee cord.


TARDIS sets

Further script changes on Monday 15 April reinserted a glimpse of the travellers in the Other Doctor's TARDIS; the stage directions now described this set as 'Classic TARDIS... the classic version of the console room – gleaming white roundels on the wall... The Eleventh and Tenth are looking delightedly at the walls, like fanboys!' The BBC team spent the day at the National Museum of Wales on Cathays Park in Cardiff, a location seen in previous episodes such as *Dalek* [2005 – see Volume 49] and *The Pandorica Opens/The Big Bang* [2010 – see Volume 66]. The Historic Arts Gallery serves as the room in which the Doctor and Clara were shown *Gallifrey Falls*, the Doctor read his wife's letter and McGillop took a bewildering call. Pick-ups of the iPad in the paintings room and a UNIT soldier operating the lift mechanism were recorded between 8am and 6pm. As well as competition winners who attended the shoot, the team also discovered that a Canadian couple who were fans of the show had spent all day outside the museum waiting for a glimpse of Matt...

Connections: The end

➤ The Eleventh Doctor told the Tenth that he had seen where they were buried on Trenzalore in *The Name of the Doctor* [2013 – see Volume 74], and the Tenth departed saying, "I don't want to go," his final words before regenerating in *The End of Time* [2009/10 – see Volume 62]. The departing Tenth Doctor told the Eleventh that he was glad his future was in safe hands, echoing the First Doctor's comments to the Fifth in *The Five Doctors* [1983 – see Volume 37].





"WHAT OTHER TIME IN MY LIFE CAN I
SAY 'I'D LIKE TO MEET SOME ZYGONS.
GO MAKE SOME!'"



Above:
The trio of
Doctors on set.

and the show's star spared time to say hello after the wrap.

Cardiff Bay's *Doctor Who* Experience was the first venue on Tuesday 16 since this was where the TARDIS interior set used in the Ninth and Tenth Doctor's eras was now situated. Recording began at 7am, with Matt, Jenna, David and John making hand prints between takes for the Experience collection. Matt also chatted to Midnight Oil in the morning, and in the afternoon Matt, David and Jenna spoke to BBC America and BBC Interactive. Recording through to 6pm then continued in the 'Omega TARDIS' set (using elements of the 1963 set built for

An Adventure in Space and Time) in Roath Lock's Studio 3. Part of the Other Doctor making his way across the desert plains was also recorded as a greenscreen shot.

The *Doctor Who* team had recorded at the Norman fortification of Monmouthshire's Chepstow Castle in December 2010 when making *The Rebel Flesh/The Almost People* [2011 – see Volume 67]; they returned on Wednesday 17 April for another location shoot with various journalists, including BBC News' Lizo Mzimba and John Naughton of *Radio Times*, plus representatives of Arri Media. In the castle grounds, the arrival of the three Time Lord prisoners was recorded, followed by Elizabeth revealing the Zygon plan in the 'Enemy Nest', the Tenth Doctor's wedding and insert shots for the picnic. The two Zygons were made up by a Millennium

Connections: London landmarks

The episode featured the London landmarks Trafalgar Square, completed in 1845 to commemorate the Battle of Trafalgar in 1805, and the National Gallery art museum founded in 1824.



team comprising Liz Harkin, Ant Parker, Cliff Wallace and Lenny Sant, with Aidan Cook taking the chance to renew his acquaintance with John Hurt with whom he had worked on the film *Hellboy II: The Golden Army*. The translucent backdrop of the interior of the Tenth Doctor's TARDIS was placed inside the police box prop at the wedding. The cast chatted to the journalists while around them the castle remained open to the public who braved the icy wind from the River Wye; "It's bound to leak. Even Steven Spielberg can't keep things quiet," said John Hurt as he discussed the project's secrecy with the *Radio Times*. Meanwhile, Billie Piper attended make-up tests as the Moment that afternoon.

Working with Billie

It's a *Who's Who of Time Lords* on location in Wales announced *The Sun* on Thursday 18 April, presenting photographs from the Chepstow shoot and commenting 'clues seem to suggest that it will be set during the English Civil War'. Pink script amendments now included dialogue from the Other Doctor telling the Moment that he would not be regenerating



again. Recording back in the warmth of the Elizabethan dungeon in Studio 2, the team worked from 8.30am to 7.30pm. "There was cake nearly every single day," commented Jenna to *Access Hollywood* since David Tennant celebrated his 42nd birthday on this day, and Jenna herself turned 27 on Saturday 27 April. Joining the cast was Billie Piper. "It's always lovely to see Billie and to be on set with her is a particular joy," David told BBC Publicity. Matt was also an old friend of Billie's, having worked with her on *The Ruby in the Smoke*, *The Shadow in the North* and *Secret Diary of a Call Girl*. "I was very nervous of coming back and being in a space that belongs to other people," admitted Billie. John and Jenna were also both delighted to be working with Billie, and Steven Moffat commented, "Seeing Billie and David standing on set together was quite epic. Billie told me that as she is very good friends with both Matt and David, she felt quite torn and divided." During the day, BBC America interviewed Billie, Jenna and John between takes.

The shooting script for a special prequel mini-episode, *Doctor Who: WW Prequel*, was issued on Thursday 25 April 2013. This sequence set during the Dalek attack on Arcadia was conceived as a first person piece as seen by a newly trained Time Lord soldier: 'Everything we see is through a helmet-mounted headcam – we are the direct POV of a young Time Lord soldier. The screen, flaring, snowing, resolving into. The Time Lord soldier from the 50th Special is looking directly at us.' While the soldier was describing the side-effects, 'The picture cuts sharply. Still the Time Lord soldier, but there's smoke all around and his face is bleeding, his uniform torn

Connections: Lookee-likey

▶ The Eleventh Doctor referred to the Tenth as Dick Van Dyke, the American entertainer with striking gangly looks and an unconvincing English accent in several films.



Left: Filming David Tennant in his TARDIS.

Connections: Peace-maker

▶ When the Eleventh Doctor referred to “peace in our time”, he paraphrased a speech made on 30 September 1938 by Prime Minister Neville Chamberlain following the Munich Agreement that he hoped would prevent war.



and charred (as we’ll see him in the Special) and he’s screaming.’ The other character who prominently featured was described as ‘an older, grumpier Time Lord soldier’.

“*Doctor Who* is 50 years old this year, so we’re making a little programme to mark that fact,” David told Radio 2 Breakfast host Chris Evans in a phone interview on Friday 19 April, “We are having

fun.” He confirmed that Billie was around, quipping to Billie’s former husband, “You knew her once didn’t you?” All the main cast members worked to complete the dungeon material from 8am after which work started on the barn set (which production designer Michael Pickwood had devised with a ‘Hobbit-like’ quality) in Studio 4, focusing on the Other Doctor and the Moment through to 7pm. A second unit recorded insert material from 10.30am to 7pm, covering a greenscreen shot of Clara looking out of the flying TARDIS in Studio

Below:

Greenscreen scene... sonics at the ready!

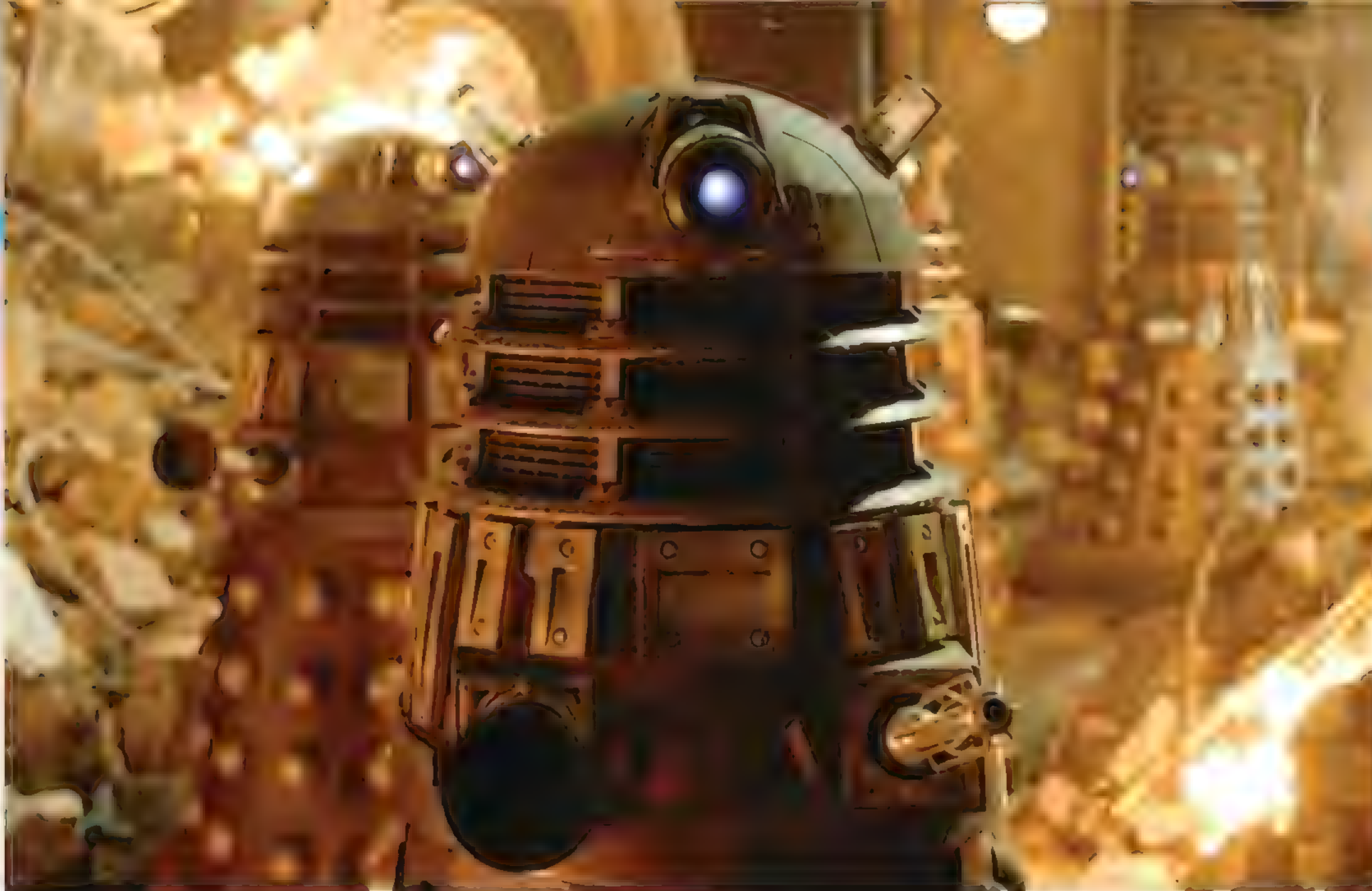


4, the UNIT scientist photographing the Doctor’s carved numerals in the now-weathered dungeon, plus the special 3D cinema introduction with Matt, David and John. There was also a round table interview with Matt and David answering questions from numerous representatives from newspapers, trade journals, specialist titles, listings magazines, websites, syndication and international titles. The two actors teased various elements, such as Matt commenting, “There may or may not be more than one TARDIS!” and David adding, “That’s true. I’m not saying which TARDIS we were on!” Furthermore, Billie and Joanna made their handprints for the *Doctor Who* Experience.

Previous props

Two units recorded on Saturday 20 April; John and Billie continued as the Doctor and the Moment in the barn (with Louise Eastell doubling Billie in some shots), while a second unit worked on an insert for the Proms with Matt and Jenna plus an insert shot of Elizabeth’s letter being sealed.

Pink and green amendments were issued on Monday 22 April. Steven had planned a reference to the two 1960s feature films starring Peter Cushing as Dr Who, the posters for which would appear in the Black Archive; however, clearance costs proved prohibitive and these were dropped. After the Doctor used the sonic screwdriver in the archive, a new scene had the two Kates recovering and cancelling the detonation and the countdown dialogue between the Kates was expanded. Recording was scheduled from noon to 11pm, and attended by Neil Midgley of the *Daily Telegraph Magazine*. “It’s *A Christmas Carol* structure – there’s



Production

Left:

The Daleks return for the 50th Anniversary Special.

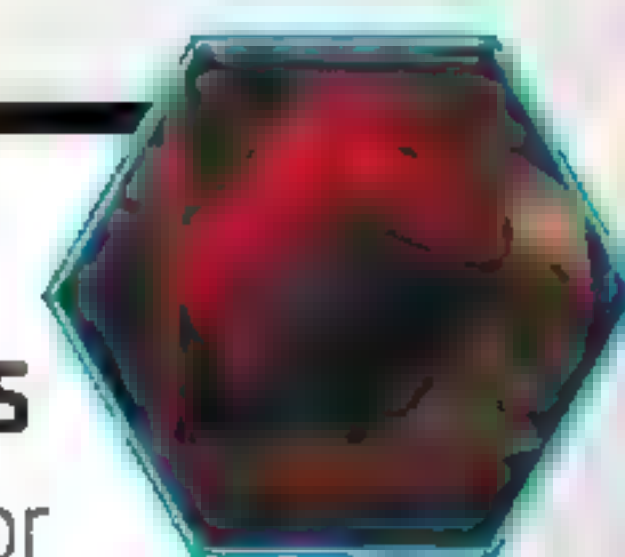
the ghost of the past, the present and the future,” Steven told him with reference to the classic Charles Dickens story which he had previously adopted for the 2010 Christmas Special [2010 – see Volume 66]. The climactic barn scene with the three Doctors was the day’s focus, with the crew moving to a green screen in Studio 3 as those present gazed upon Gallifrey. Meanwhile, from 4pm Jemma, Ingrid and Jonjo attended rehearsals for the confrontation scenes to be recorded that week and Sophie Morgan-Price attended for a costume fitting since she would be doubling for Jemma.

Pink, blue and yellow changes on Tuesday 23 added the Other Doctor commenting that he had seen what he needed to see while in the Black Archive, the Moment telling the Other Doctor to watch the men he would become, and some swapping of dialogue between the Tenth and Eleventh Doctors. Cast publicity shots were taken in Studio 7 during recording which was scheduled from 11am to 10pm. The decisive barn scene was completed, and a start was made in Studio 3’s Black Archive vault, covering the explosive arrival of the Doctors and a burning Dalek. This set contained numerous props from earlier episodes which had supposedly been collected

by UNIT, including River Song’s shoes from *The Time of Angels/Flesh and Stone* [2010 – see Volume 64], magna clamps from *Army of Ghosts/Doomsday* [2006 – see Volume 53], the Dalek Supreme head from *The Stolen Earth/Journey’s End* [2008 – see Volume 60], a Dalek machine gun from *Daleks in Manhattan/Evolution of the Daleks* [2007 – see Volume 55], a Cyberman head, Amy’s sonic probe from *The Girl Who Waited* [2011 – see Volume 69], and a clockwork robot face mask from *The Girl in the Fireplace* [2006 – see Volume 52]. There was also a notice board showing photographs of the Doctor’s various companions. Some of these were straightforward publicity shots taken during the production such as Brigadier Lethbridge-Stewart as played by the late Nicholas Courtney in *Battlefield* [1989 – see Volume 45], Ace and Brigadier Winifred Bambera from the same story, the Kamelion robot prop from *The King’s Demons* [1983 – see Volume 37], or Rose with Captain Magambo from *Turn Left* [2008 – see Volume 59]. However, other shots were new composites. Steven

Connections: Skills and hobbies

▶ The Eleventh Doctor continues his fez fascination established in *The Pandorica Opens/The Big Bang* [2010 – see Volume 66]; the Tenth Doctor used the catchphrase “Allons-y!” introduced in *Army of Ghosts/Doomsday* [2006 – see Volume 53] and rode a horse as in *The Girl in the Fireplace* [2006 – see Volume 52].



THE DAY OF THE DOCTOR



'WORK BEGAN WITH A STRICTLY CLOSED SET... AS IN ATTENDANCE WAS TOM BAKER AS THE CURATOR.'

Moffat was astonished to see a photograph blending a shot of Sara Kingdom from *The Daleks' Master Plan* [1965/6 – see Volume 6] with an image of UNIT's Captain Mike Yates from *The Time Monster* [1972 – see Volume 18]; at first he was concerned that this was impossible... but then realised that in *Doctor Who* anything could happen, and that these images could be hinting at untold tales. When Matt and David saw this board, David explained to his successor which companion had travelled with which Doctor; the text accompanying these images were also crammed with detail often drawn from beyond the television stories – such as how Romana was a member of the House of Heartshaven on Gallifrey (established in the 2006 *Gallifrey* audio adventure *Panacea*) and later became Lady President (established in the 1996 *New Adventures* novel *Happy Endings* by Paul Cornell). Of the Doctor's companions, Vicki was referred to as Vicki Pallister (the surname given to her in the 2001 novel *Byzantium!* by Keith Topping), Mel was referred to as Melanie Bush (as in production documents of the time), Ace was named Dorothy Gale McShane (as with other audio adventures and novels, conflating the use of Dorothy McShane first given in the 1995 novel *Set Piece* by Kate Orman and Dorothy Gale in the 1998 novel *Matrix* by Robert Perry and Mike Tucker). During the morning, Millennium FX also did a show-and-tell of the Kate-Zygon transformation prosthetic.

Recording from 10am to 9pm on Wednesday 24 continued in the Black Archive, with Tom Bateman from Radio 4's *Today* interviewing Steven from 6pm. Recording covered the two Osgoods bonding, the fake Kate revealing her Zygon self, Kate explaining how the vault was TARDIS-proof and completing the gang's arrival via the painting. This was Billie's

final day with the team. Recording was disrupted when the Roath Lock fire alarm sounded at 4.27pm, meaning that the cast and crew of *Doctor Who*, *Wizards vs Aliens* and *Casualty* had to file out into the car park while checks were made. During the evening, Ben Cook of *Doctor Who Magazine* interviewed Matt and David in the latter's trailer, with David explaining how his second child was due to be born the next week ("I finish tomorrow then I'm taking six weeks off"). Matt was similarly finishing at the end of the week and flying to the USA for two months on his film project.

The Curator

Greenscreen work in Studio 3 from 9am on Thursday 25 covered the three Doctors emerging from the painting, vault scenes inserts, and finally the Doctor firing his message into the Arcadian wall. Matt and Jenna recorded the special BAFTA scene on the TARDIS set; this was to be shown at the live ceremony on Sunday 12 May, by which time Matt would be in Detroit. Also visiting the set was the Midnight Oil crew to interview Marcus Wilson, Craig Donaghy from *Doctor Who Adventures* and Radio 2 DJ Jo Whiley (a huge fan who often covered *Doctor Who* in her broadcasts). The BBC website released a photograph of Matt and David's feet taken the previous day, and the crew wrapped ahead of schedule at 7.50pm, concluding David and John's contributions.

Friday 26 April was Matt's final day, and work began with a strictly closed

Connections: On the beat

▶ The policeman (not in the shooting script) was a reference to the first character to appear at the start of *An Unearthly Child*, the first episode of the first story *100,000 BC* [1963 – see Volume 1], which featured both Coal Hill Secondary School and the premises of IM Foreman, Scrap Merchant, 76 Totters Lane.





Above:
On set for the
War Doctor's
regeneration...

set... as in attendance was Tom Baker as the Curator, a character not listed on the day's call sheet. As was the case during his time as the Doctor, Tom had only read his scenes in the script; "I felt it was none of my business what happened to other characters in the story when I wasn't present," he explained on his website. Because Tom's presence was so secret, rather than have him stay overnight in a hotel he was collected from his East

Sussex home at 1.30am and driven up to Cardiff by 4.30am to record the day's first scene in Studio 2's Special Viewing Room. Initially, Tom felt remote from the series, particularly as he was now working with strangers. "My gloom was lifted by the arrival of Matt Smith who welcomed me so enthusiastically that I began to think life was worthwhile," noted Tom. With no prior discussion, the two actors completed the scene to release Tom as quickly as

possible before lunchtime. The Curator's dialogue was amended slightly from the script, adding his comments about the Doctor maybe revisiting a few faces and pondering, "Who knows." "People were nice but I longed to be away," recalled the actor, who was driven home that afternoon. Inserts of the vortex opening in the Paintings' Room were recorded before the team moved to the corridor outside the UNIT vault in Studio 3 for the Atkins material. Along with shots of the Doctor looking at the Gallifreyan pictures, Matt signed off with voice-overs for the telephone call with Kate and the Doctor's revised closing monologue. The crew wrapped early at 6.45pm, and Matt and Jenna recorded some promotional messages on Saturday 27.

Jenna continued recording for a few days, with work on Monday 29 April including 'Kate' showing Clara around the Black Archive before revealing her true nature. The two Osgoods chatting was completed, after which the crew moved to Studio 2 for inserts of the Zygon McGillop's mouth gloop, the Zygon fist smashing through the painting, and other Zygon close-ups performed by Paul Kasey. The set was visited by Rhodri Talfan Davies, the Director of BBC Cymru, and Jemma Redgrave provided a handprint for the Experience.

Jemma and Ingrid concluded work on Tuesday 30, with recording starting in Studio 2 on the Paintings' Room set with Clara and Kate talking into the vortex and completing a few effects inserts. Other inserts included Osgood 2 stepping on her original self's scarf, and Osgood finding the real Kate alive in the display room. A couple of inserts for the Black Archive were recorded, clearing the UNIT cast and allowing Jenna to depart for London. The crew moved to Studio 4 to commence the

Connections: The impossible girl

▶ The script noted that Clara was 'a schoolteacher now', having previously been working as a nanny since *The Bells of Saint John* [2013 - see Volume 72]; the motorbike she drove was the Triumph Bonneville which the script indicated, was 'the

Doctor's bike from
*The Bells of
Saint John*!



Gallifrey scenes, starting in the bunker corridor with Androgar and the General, and then continuing in the War Room; for this scene, Sophie Morgan-Price, who had doubled Jemma, played the younger Time Lord. A series of specific effects inserts were also recorded in Studio 4: Ian William George doubled Matt for a close-up of the Doctor opening Elizabeth's letter, slow motion shots of dust falling in the Under Gallery, the Zygon molecules seen under the microscope, a close-up of the hand of BBC graphic artist Christina Tom writing Queen Elizabeth's letter, the glass shattering on the paintings, and the cup of tea in the closing sequence.

Coal Hill school

Brian Minchin was announced as *Doctor Who*'s new executive producer on Tuesday 30 April. Born in Aberystwyth in 1978, Brian was then working on the BBC Cymru cold war thriller *The Game* and CBBC's *Wizards vs Aliens*; he had joined BBC Cymru in 2005 as a script editor on *Belonging*, subsequently working on *Torchwood* as well as various episodes of *Doctor Who* from 2007 before graduating to assistant producer on *Torchwood: Children of Earth* in 2008, producing the 2010 series of *The Sarah Jane Adventures*, and being executive producer on *Dirk Gently*. "I'm thrilled and excited to be joining Steven Moffat on a show that has meant so much to me over the years," commented Brian.

On Wednesday 1 May, the War Room and corridor scenes were completed, and the crew moved to Studio 3 for the wrecked Arcadian building with the Time Lord soldier and the Dalek; as usual this was operated by Colin Newman and voiced by Nicholas Briggs. Jenna then returned for her last day on Thursday 2 May. This was a

location day starting at 10am with Clara on the Triumph roaring along the Butetown Tunnel of the A4232 as seen prominently in *Planet of the Dead* [2009 – see Volume 61]; Gordon Seed supervised this sequence as performed by Cristian Knight. Meanwhile, inserts in the building shell were completed and the crew moved onto the empty Omega Arsenal in Studio 4. BBC Arts editor Will Gompertz recorded a tour of the TARDIS set for half-an-hour from noon. The final venue was Gladstone Primary School on Whitchurch Road in Cardiff which would appear as Coal Hill Secondary School; the school sign confirmed that it was in the Shoreditch area of London (as established in *Remembrance of the Daleks* [1988 – see Volume 44]), that the Chairman of the Governors was 'I Chesterton' (ie Ian Chesterton, one of the Doctor's first companions who had been a science teacher at the school in 1963) while the headmaster was 'W Coburn' (named after Anthony Coburn who wrote the first four episodes of *Doctor Who*). Clara's departure on her Triumph took place at 5.16pm, the time on the school clock referring to the

Connections: Passing moment

▶ The Moment makes reference to "Bad Wolf", the form that Rose took when filled with vortex energy in *Bad Wolf/The Parting of the Ways* [2005 – see Volume 50].



Below:
Tennant and Smith in front of a greenscreen painting.





Above:
Doctors in
the TARDIS.

time when the first episode of the first story, *100,000 BC* [1963 – see Volume 1], had been broadcast on Saturday 23 November 1963. For the policeman approaching the school, the prop gates of ‘IM Foreman, Scrap Merchant, 76 Totters Lane’ were seen; these gates had led onto the junkyard where the TARDIS was first seen in *An Unearthly Child* and had been recreated for *An Adventure in Space and Time*. Representatives of *Radio Times* were in attendance on location where recording wrapped at 9pm with the interior scenes of the classroom. During her lesson, Clara had written a phrase including the words ‘No more’: “Waste no more time arguing about what a good man should be. Be one,” a quotation from *Meditations Book X* by Roman Emperor and philosopher Marcus Aurelius in 167AD. During the day, the BBC released the 3’06” video of *Kids ask Strax – Commander Strax’s Q&A* as recorded during the Monster Day Out at the Experience on Wednesday 3 April.

The final two shoot days encompassed the nightmarish events in Arcadia, recorded in a derelict factory once owned by Park Davies on the Mamhilad Park Estate at Pontypool – a venue often used on the show since March 2006 and most recently visited during November 2010 for *The Impossible Astronaut/Day of the Moon* [2011 – see Volume 66]. Night recording commenced at 6.30pm, first clearing any

shots requiring children by midnight; these included the Arcadians waking from the rubble, the children playing at the maypole, the toys burning, and the start of the attack sequence. Gordon Seed supervised stunt work performed by David Newton, Cristian Knight and Kim McGarrity with effects shots including the Daleks emerging from the crash and then being obliterated by laser fire; inside the two key Daleks were the usual operators, Barnaby Edwards and Nicholas Pegg who had worked in this capacity since the series’ return to production in 2004. A number of high-angle crane shots were also recorded, and those featuring the three Doctors were performed with Phil Crean, Ian William George and Harry Franklin-Williams standing in for John Hurt, Matt Smith and David Tennant respectively. The crew wrapped early 4.45am on the Saturday morning... and by now Matt was in Detroit. Nick was so delighted with the two nights’ work on the explosions that he gave special effects supervisor Danny Hargreaves a bottle of champagne.

That’s a wrap!

Two units, directed by Nick Hurran and Marcus Wilson, completed work at Mamhilad Park from 7pm on Saturday 4 May. The Time Lord soldier running into the derelict building was recorded along with plate shots for the vision seen in the barn and the Daleks detecting the Doctor as they bore down upon the Arcadian family. This time, Crispin Layfield supervised stunt material and the only performer was David Newton. Further Arcadian inserts of carnage were also recorded, wrapping on the Special at 5.14am.

The *2E WW Prequel 50th* mini-episode was recorded from 8am to 5.10pm on

Thursday 9 May in Roath Lock Studio 4 by director Jamie Stone. The main cast member was Chris Finch, reprising his role as the Time Lord soldier from the anniversary episode. Recording took place starting in the Arcadia Training Room, then the Lift and finally on the Rooftop. There was one out-of-sequence item which was the flash-forward with the make-up change for the injured Time Lord soldier.

The last key element for *The Day of the Doctor* was recorded in strict secrecy on the TARDIS set on Thursday 3 October; this was the day that Peter Capaldi – announced as Matt Smith's successor in early August – recorded the regeneration sequence for the Christmas Special. A close-up of the next Doctor's eyes was recorded for insertion into the climactic sequence at the end of *The Day of the Doctor*. ■

PRODUCTION

Thu 28 Mar 13 BBC Roath Lock Studios: Studio 4 (TARDIS)

Fri 29 Mar 13 BBC Roath Lock Studios: Studio 4 (Sculpture Room/Lift)

Mon 1 Apr 13 BBC Roath Lock Studios: Studio 4 (Lift); Studio 2 (Paintings' Room)

Tue 2 Apr 13 Ivy Tower, Gelli Deg Farm, Tonna (Ivy Tower/Castle Field)

Wed 3 Apr 13 BBC Roath Lock Studios: Studio 4 (TARDIS/Cloud in the Night Sky)

Thu 4 Apr 13 Gelligaer Common Road, Bedlinog (Countryside Outside London/Sky/Countryside Road/Valley)

Fri 5 Apr 13 BBC Roath Lock Studios: Studio 2 (Fez Gallery/National Gallery – Special Viewing Room)

Sat 6 Apr 13 MOD St Athan, St Athan, Barry (TARDIS Outer Doors/Sky Background/Greenscreen)

Mon 8 Apr 13 Tower of London, London (Tower of London Courtyard/Arch/Black Car/Tower Check Point); Tower Bridge, London (Tower of London)

Tue 9 Apr 13 Trafalgar Square, London (Trafalgar Square/National Gallery)

Wed 10 Apr 13 Caerwent Training Camp, Caerwent (Woods/Clearing)

Thu 11 Apr 13 Caerwent Training Camp (Woods/Clearing)

Fri 12 Apr 13 Caerwent Training Camp (Woods/Clearing)

Sat 13 Apr 13 BBC Roath Lock Studios: Studio 3 (Model Shoot)

Sun 14 Apr 13 BBC Roath Lock Studios: Studio 3 (Model Shoot)

Mon 15 Apr 13 National Museum of Wales, Cathays Park, Cardiff (National Gallery/Greenscreen/Lift Room/Skylight)

Tue 16 Apr 13 Doctor Who Experience, Cardiff Bay (10th TARDIS); BBC Roath Lock Studios: Studio 3 (Omega TARDIS/Plains)

Wed 17 Apr 13 Chepstow Castle, Chepstow, Monmouthshire (Tower of London Drawbridge/Lower Chamber/Enemy Nest/Dungeon Steps/Dungeon Cell Balcony/Wedding Tent/Ivy Tower/Tent)

Thu 18 Apr 13 BBC Roath Lock Studios: Studio 2 (Dungeon Cell)

Fri 19 Apr 13 BBC Roath Lock Studios: Studio 2 (Dungeon Cell); Studio 4 (Barn/Greenscreen/Tent)

Sat 20 Apr 13 BBC Roath Lock Studios: Studio 4 (Barn/Tent)

Mon 22 Apr 13 BBC Roath Lock Studios: Studio 4 (Barn); Studio 3 (Greenscreen)

Tue 23 Apr 13 BBC Roath Lock Studios: Studio 4 (Barn); Studio 3 (Black Archive Vault)

Wed 24 Apr 13 BBC Roath Lock Studios: Studio 3 (Black Archive Vault)

Thu 25 Apr 13 BBC Roath Lock Studios: Studio 3 (Greenscreen/Spacecrite Wall;

Shell of Building – Wall; Black Backdrop)

Fri 26 Apr 13 BBC Roath Lock Studios: Studio 2 (National Gallery – Special Viewing Room/Paintings Room/Gallery); Studio 3 (UNIT HQ Corridor)

Mon 29 Apr 13 BBC Roath Lock Studios: Studio 3 (Black Archive Vault/Chamber); Studio 2 (Sculpture Room/Gallifrey Corridor)

Tue 30 Apr 13 BBC Roath Lock Studios: Studio 2 (Paintings Room/Display Room/Lift/Black Archive Vault); Studio 4 (Gallifrey Bunker Corridor/Gallifrey War Room/Macro Shoot; National Gallery/Queen Corner/Paintings' Room/TARDIS)

Wed 1 May 13 BBC Roath Lock Studios: Studio 4 (Gallifrey Bunker Corridor/Gallifrey War Room); Studio 3 (Shell of a Building)

Thu 2 May 13 Butetown Tunnel, A4232, Cardiff (Tunnel); BBC Roath Lock Studios: Studio 3 (Shell of a Building); Studio 4 (The Omega Arsenal/Arcadia); Gladstone Primary School, Whitchurch Road, Cardiff (Coal Hill School/Street/Playground/Clara's Classroom)

Fri 3 May 13 Park Davies, Mamhilad Park Estate, Pontypool (Arcadia/Shell Building)

Sat 4 May 13 Park Davies (Arcadia/Arcadia Building/Match to Barn)

Thu 3 Oct 13 BBC Roath Lock Studios: Studio 4 (The TARDIS)

Post-production

In post-production, as well as the 129 effect shots undertaken by Milk (notably the portal, 3D paintings and helicopter sequence), Jellyfish Pictures undertook the Zygon creature transformation and Bluebolt provided an alien planet exterior.

In terms of editing, the show began in black and white using the original title sequence footage made in 1963 and a version of Delia Derbyshire's original arrangement of Ron Grainer's theme tune; the captions crediting the five stars, title, writer, director and producer would be superimposed over the TARDIS being lowered into Trafalgar Square. A series of other captions would also set scenes such as UNIT's base, The Last Day of the

Time War and England in 1562. In the closing scene, various elements of previous episodes were used when all the Doctors piloted their TARDISEs around Gallifrey. The dialogue for the First Doctor was specially recorded at Goldcrest in London on Friday 13 September by actor John Guilor, for whom Steven Moffat asked after hearing his imitation of William Hartnell's voice on a recreation of missing scenes from *Planet of Giants* [1964 – see Volume 3] included on the DVD release of the episode in September 2012. The Second Doctor's "good luck" was the Doctor leaving Zoe and Jamie in Episode Three of *The Seeds of Death* [1969 – see Volume 14]. The Third Doctor's "stand by" came from the climax of Episode One of *The Three Doctors*. The Fifth Doctor's "soon be there" came from

Right:
Time for
take off!



LIFE

A fez appears from nowhere.



his conversation with Susan and Tegan in *The Five Doctors*, the Seventh Doctor's "across the boundaries that divide one universe from another" hailed from his conversation with Ace at the start of Part One of *Battlefield*, and the Sixth Doctor's "just got to lock on to his co-ordinates" came from a TARDIS scene with Peri in Part One of *Attack of the Cybermen* [1985 – see Volume 40]. The shots of the Doctors in their various TARDIS control rooms hailed from *The Mutants (AKA The Daleks)* [1963 – see Volume 1], Episode 1 of *The Tomb of the Cybermen* [1967 – see Volume 10], Episode One of *Colony in Space* [1971 – see Volume 17], Part Four of *Planet of Evil* [1975 – see Volume 24], Part One of *Frontios* [1984 – see Volume 38], Part One of *Attack of the Cybermen*, Part One of *Battlefield*, and the 1996 TV Movie [1996 – see Volume 47]. The shot of the Ninth Doctor in the TARDIS declaring "and for my next trick" was taken from the start of *The Parting of the Ways*. A unique

closing credit sequence was also devised, dispensing with the roller caption in favour of moving discs of text against the time vortex background, interspersed with the faces of each Doctor.

The Moment

During editing of the story, a number of cuts were made to the recorded material. While waiting in Trafalgar Square, Kate asked Osgood, "Did you really have to wear that scarf?" As if in answer, Osgood took a hit of her inhaler. In the Gallifrey War Room, after Androgar told the General that "Kasterborous will burn but the Time Lords will stand", and after mentioning the Daleks, he continued "I've never seen the Daleks so..." but the General interrupted asking, "Where is he now?"

In the barn, after 'Rose' asked why the Moment couldn't be both chair and weapon, the Other Doctor asked of her

sudden reappearance, “How did you do that?” When ‘Rose’ suggested that the Other Doctor didn’t want the TARDIS to see what he was about to do, she originally asked, “Doesn’t she approve?” After ‘Rose’ kept repeating the phrase “No! More!” the Other Doctor flared angrily: “I said, stop!” The girl then looked at him intensely, asking, “A barn though? A barn in the middle of a desert? Whose barn is it?” The Other Doctor stared at ‘Rose’ as she grinned madly and whispered in his ear, “It’s my barn.” Having commented that the Moment’s interface was hot, the Other Doctor continued to note of the box, “These panels keep moving, but there’s no consistent pattern – there’s a power source inside, possibly some kind of stasis-shielded black hole...” After the Other Doctor told ‘Rose’ that he had lost the right to be the Doctor, the Moment asked, “Then what do people call you now?” “Nobody calls me anything. I travel

Below:
The War Doctor
meets Clara.



alone,” replied the Time Lord. “Is that why you look so tired?” asked ‘Rose’. “I’m an old man. This is the end of my road,” explained the Other Doctor. “Isn’t it about time you regenerated?” asked the Moment, to which the warrior replied, “My work is nearly done. I will not be regenerating again.” “What work?” asked ‘Rose’, “Oh, I see! The Daleks are massing round this planet, all of them. One big bang, no more Time Lords, no more Daleks. Is that the idea?” Part of this speech was later inserted into the episode’s climax. “The war is destroying all reality,” replied the Other Doctor, “Everything is at risk.” When the portal opened in the barn, the Other Doctor originally asked, “What is it? What is that?”

Originally the next National Gallery scene opened with the Eleventh Doctor reading the royal letter while Clara asked, “What was the Time War?” “The war to end all wars,” explained the Doctor, “Between my people and the Daleks. Perfectly matched, no side could ever win, and all of reality was burning in the crossfire. So I ended it.” Reading the letter he continued, “By order of Queen Elizabeth, the Doctor is here appointed official curator of the Under Gallery, to be summoned in the event of any crisis concerning it.” After leaving the gallery containing the painting and entering the smaller display room to see the picture of Queen Elizabeth I and her consort, Kate indicated to the two soldiers flanking the painting, “Ready.” At her command, one soldier operated a switch behind a wall panel, a security shutter descended across the archway behind them and the room started to shudder. “Earthquake?” asked an alarmed Clara. “Lift,” explained Kate.

When the Tenth Doctor found the attacked Elizabeth, the monarch originally demanded, “Where were you?”

"Impressing a rabbit," replied the Doctor. "How?" asked the Queen. "Unsuccessfully," admitted the Time Lord. After the second of the two Elizabeths told the first that she had the advantage of understanding the alien, the first replied, "It is no easy thing to match wits with a creature of unearthly attainment." Simultaneously both Elizabeths said, "I congratulate you."

Doctor banter

There was originally a bump as the lift stopped at the National Gallery but the Doctor continued to stare at the painting of his former self before the painting swung back to reveal the door.

In the sculpture room, the Eleventh Doctor tasted some of the dust on the floor. "What can you tell?" asked Clara. "From what?" asked the Doctor. "The taste," said Clara. "Nothing – just a bit peckish," admitted the Time Lord. In the painting room, when Clara asked who the Doctor was talking to and Kate explained that he was speaking to himself, she originally continued, "There's precedent for him being active in more than one aspect – my dad told me."

After the Tenth Doctor claimed he hadn't known where his successor had picked up the phrase "timey-wimey" from, the Other Doctor exclaimed, "Baby talk now? Am I going senile?" When the Eleventh Doctor asked to be incarcerated in the Tower and the Doctors start bickering (concluding in the Other Doctor saying that the Tenth Doctor *did* wear sandals) the Queen remarked, "How intriguing! Are you in a hurry to lose your head?" "Oh, what's in a head. What's in a tower?" asked the Eleventh Doctor, gesturing around. "Oh, the hands again!!" bemoaned the Other Doctor, "Stop it, you're supposed to be the Doctor." "Exactly! Spoonful of sugar



helps the medicine go down," replied the Eleventh Doctor, citing a memorable tune from the 1964 Walt Disney film *Mary Poppins*. "Oh, dear God, look at them," gasped the Other Doctor, "My replacements. Dick Van Dyke and Mary Poppins." "You see, it doesn't sound so bad when you put it like that," smiled the Eleventh Doctor. The Queen then ordered the Doctors to be silent and that the Tower was not to be taken lightly, continuing, "Very few emerge again." "Just another day at the office," shrugged the smiling Eleventh Doctor.

In the following scene, Kate originally exclaimed, "The office! Oh dear God, that man is annoying." "Annoying?" asked Clara. "Did I say annoying? I meant clever," admitted Kate. There was a short scene of the chained Doctors shuffling into the castle as the Tenth Doctor explained,

Above:
Another
regeneration!

Image

The Eleventh Doctor at the helm.



“The shoes bring the cool.” “The cool!” exclaimed the Eleventh Doctor, “You wouldn’t understand the cool. You couldn’t handle the cool!” “Not since Richmond,” complained the Other Doctor, “Haven’t drawn breath since *Richmond!*”

Originally when the three Doctors were thrown into the dungeon, the Other Doctor called out, “You can’t lock me up with these two. I’ll take the beheading straight away – tell them I’m ready now, I’ll have the whole thing off.” This was altered in editing and dubbing to add new comments from the Tenth Doctor. When the Eleventh Doctor explained how his writing on the wall was getting them out, the Tenth Doctor realised, “Oh, that’s clever! Wish I’d thought of that.” “You will think of that!” quipped his successor. This was where the dungeon sequence

ended and the narrative originally switched back to Osgood and McGillop at the Under Gallery.

While Osgood realised the truth, McGillop pondered why somebody should smash up a statue: “It would take enormous strength, and what would be the point?” After the fake Osgood attacked the real one, as the duplicate scrambled upright another Zygon appeared at the end of the corridor saying, “Leave her. We have a new target now.” Kate and Clara’s arrival at the Tower was altered in dubbing. Originally Kate’s orders on the phone were, “All of them, search them immediately.” After saying they wanted numerals from around 1550 and hanging up, Kate was asked, “What about the Doctor?” “I need to inform you that the Unified Intelligence Task Force does not know of, condone, or have access

to any means of time travel,” explained Kate. “Why?” asked the impatient teacher. “Because I’m lying,” admitted Kate.

After Clara vanished using the vortex manipulator, the next dungeon scene was originally the Doctors discussing the sonic not working on the door. When the Tenth Doctor told his successor that he *did* have a notable chin, the Eleventh Doctor replied, “Well there’s something for you to look forward to.”

Zygons

When meeting the other two Doctors in the cell, before telling the Tenth Doctor that he had a nice suit, Clara told the Other Doctor, “You look like a soldier.” “He is,” confirmed the Tenth Doctor.

After Osgood discovered the real Kate and said that the Zygons were heading for the Tower, Kate asked “What did you say?” “The Tower, I heard them talking,” explained the asthmatic. “No – no, memories – they take your memories,” said Kate. “Yes!” agreed Osgood, “It’s a bit embarrassing when you think about it.” As Kate freed herself from the Zygon strands and told Osgood that they may have lost control of the planet, Osgood replied, “Oh! Well that’s bad.”

In the Zygon nest, after Elizabeth told the Zygon that she had ordered the prisoners to be brought here, the ‘Commander’ asked, “How many have been processed?” “I am the last of the invasion brood,” replied the Zygon. “I will remain with the others to ensure your safety,” declared the Queen. As the Zygon activated the device which would transfer it into one of the paintings, the Tenth Doctor commented, “That’s Time Lord technology.” “Stolen, clearly,” added the Other Doctor. “Where did the Zygon go?”

asked Clara to which the Tenth Doctor replied, “Watch...” and pointed at the 3D picture. Clara’s line about the Zygons invading the future from the past was added in dubbing.

As the Zygons and humans faced their identical selves across the table, the real Kate originally said, “If you search the mind print you’ve taken from me,” before telling her duplicate about the protocols protecting the Black Archive. After Kate said that they had five minutes, her doppelgänger added with realisation, “This is some of the most sophisticated and powerful equipment in the seven galaxies. Your explosives would barely scratch it – oh!” “Exactly,” emphasised the real Kate as she spoke of the nuclear warhead.

When the Eleventh Doctor asked Kate why he couldn’t bring the TARDIS in to land in the Black Archive, Kate originally replied, “They’ve spent years making this place TARDIS-proof. Any attempt to

Below:

The Tenth Doctor’s on a Zygon hunt.



materialise inside this room will scramble your engines, fire you halfway round the planet.” When the Doctor ordered McGillop to take *Gallifrey Falls* to the Black Archive, he indicated that it was “Priority Buffalo One” (Buffalo being a UNIT password in *Aliens of London/World War Three* [2005 – see Volume 49]).

When the two Kates confronted each other, after the original said the countdown was keyed to her voice print alone, the Zygon replied, “Not any more.” When Kate pointed out that they could only agree to die, her duplicate said, “It’s stupidity beyond belief.” “It’s war,” stated Kate as they looked at each other with regret. “How sad,” said the Zygon. “I rather agree,” replied Kate. When Kate asked how many times the Doctor had had to make a calculation to save lives, the Eleventh Doctor replied “Once. And I’ve regretted it every single day. And if I could change it, I would.” As the Tenth Doctor insisted the decision he made that day was wrong,

‘Rose’ whispered into the ear of the Other Doctor, “Watch them. Watch the men you’re going to be.” After the Tenth Doctor said that the peace treaty would be fair, the Eleventh Doctor added, “The Zygons are going to get just enough technology to get them offplanet.” “So they can destroy us from space,” pointed out Kate. “The Zygons will find a way to guarantee that they won’t,” stated the Tenth Doctor. “Why would we?” asked the Zygon Kate. “I told you,” said the Eleventh Doctor with the Tenth adding, “You’re going to negotiate.” After the Doctor used the memory wipe on humans and Zygons, Kate recovered and started to say, “I don’t...” “Are you –” began the Zygon. “Are you...” echoed the original, looking round as the Tenth Doctor and Clara dragged an unconscious Osgood across the floor. “We’ve taken the liberty of rearranging everyone just a little,” explained the Other Doctor, with Clara adding, “It’s gone a bit mix and match.” “So the big question

Below:

John Hurt, Matt Smith and David Tennant pose with stand-ins for all the previous Doctors.



now is..." began the Tenth Doctor, for his successor to continue, "Who's who?" As the Kates looked at each other, the Eleventh Doctor cleared his throat and pointed to the countdown, whereupon both ordered the detonation cancelled. The Other Doctor's comment on Humans and Zygons working together in peace was added in dubbing; these changes were because Steven Moffat wanted to leave what was being negotiated as more oblique.

Hope

Back in the barn, 'Rose' asked the Other Doctor of the TARDIS sound, "Do you love it?" "Of course I love it," replied the Doctor. When the Eleventh Doctor realised that something had let him and his predecessor through to the barn, the Tenth Doctor looked at the wooden box and ruminated, "I wonder what?"

At the climax of the episode, when the Eleventh Doctor told the General that he could at least give the Time Lords hope, the Other Doctor added, "I'm sorry. It's all we've got," and the Tenth Doctor observed, "But frankly, it isn't half bad."

Back at the National Gallery, as the Other Doctor considered their actions, Clara told him, "Something happened. And at least the Daleks blew up." "At least they did that," agreed the Other Doctor. Originally, Clara told the Eleventh Doctor, "By the way, there was a girl who came by earlier. Said the Curator wanted to speak to you."

Orchestral music recording for the Special took place with the BBC National Orchestra of Wales at Hoddinott Hall, Cardiff from 2pm to 5pm and 6pm to 9pm on Friday 20 September; 40 cues totalling 54 minutes were recorded, and the evening was attended by BBC Radio Cymru's Eleri Siôn who recorded a piece with composer



Left:
The War Doctor
contemplates
the events of
the Time War.

Murray Gold and arranger/conductor Ben Foster.

During post-production on the mini-episode *The Last Day*, an opening title caption with writer credit appeared over the start of the action; closing credits only listed the producer and director. A cut was made after the soldier explained about hallucinations: "Nod if you understand that they are not, repeat not, premonitions." The perspective nodded. "Shake your head, when I ask you this question. Are they premonitions?" The perspective moved from side to side. "Good boy," said the soldier. When the soldier started to explain that upon death the headcam memories would be uploaded to family drives, he originally added, "All moments of an intimate nature will be flagged with a triangle"; this was actually a reference to a short-lived experiment adopted by Channel 4 from September 1986 to January 1987 when explicit adult art films screened at night carried a superimposed red warning triangle. ■

Publicity

▶ On Tuesday 7 May, John Hurt spoke to the *Eastern Daily Press* while attending the Sheringham Little Theatre near his home in Norfolk and commented that he played “part of the Doctor” in a “kind of trinity” alongside David and Matt; the story was later taken up by the tabloids. Jemma Redgrave guested on Graham Norton’s Radio 2 show on Saturday 11 to promote her new BBC One drama *Frankie*, but evaded questions about *Doctor Who*, noting that she didn’t even tell her children until production had started. On Sunday 12, Steven and Jenna – the latter now known professionally as simply ‘Jenna Coleman’ (“I’ve never really been called Jenna-Louise... It’s

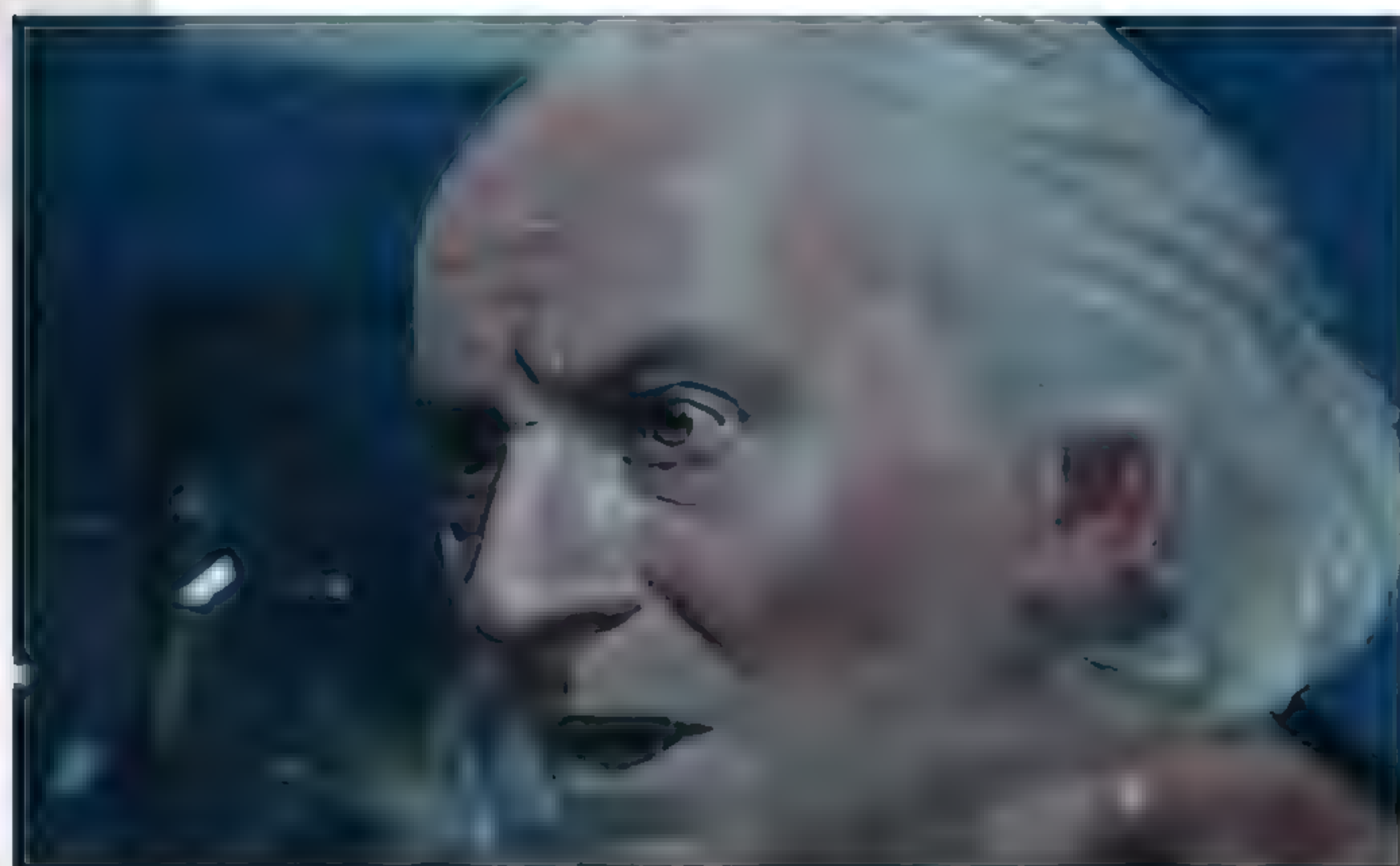
Below:
The War
Doctor takes
a ‘moment’.



something my mum called me when I was in trouble,” explained the actress on Radio 5 Live) – attended the BAFTA awards ceremony at the Royal Festival Hall in London; this included a special tribute to *Doctor Who*. With the 2013 series concluded, the BBC website released a 1’27” video of *Matt Smith and David Tennant Behind the Scenes of the Doctor Who 50th Anniversary Special* on Saturday 18 May.

▶ Due to a ‘lack of public appetite’ for 3D television, the BBC announced on Friday 5 July that it was placing its 3D programming ‘on hold’ indefinitely, meaning that the *Doctor Who* Special would be one of the final broadcasts using the technology. Booking for the *Doctor Who* Official 50th Anniversary Convention opened at 11am on Monday 8 July; tickets sold out within an hour.

▶ During a *Doctor Who* panel staged at Comic-Con International in San Diego on Sunday 21 July, a trailer for the special was screened, but not made available online. “Comic-Con has a history of screening exclusive material,” explained Steven Moffat in *Broadcast*. “We were creating a buzz about it among the people who’d slept out all night for it.” The BBC website released pictures of the Daleks from the Special on Monday 22 July, while on Tuesday 23, the new issue of *Radio Times* saw a ‘reliable source’ claim that all the Doctors



from before Christopher Eccleston would appear. Matt appeared on CBS's *The Late Late Show* with Craig Ferguson on Wednesday 24; Craig – who had hosted the Comic-Con panel – discussed the trailer, and Matt apologised to those who hadn't been there while thanking the 7,000 who had for *not* putting it online. On Friday 26 July, BBC Worldwide revealed the full, ambitious scale of the episode's broadcast on Saturday 23 November; a simultaneous, global simulcast drama and also avoiding the problems of plot leaks.

Red Bee Media had handled many previous trailers for *Doctor Who* and came up with the basic outline for a piece to emphasise the Special's 3D. This began in monochrome (as per the anniversary episode) with the policeman at the Totter's Lane gates and then used a 3D bullet-time technique to take the viewer on a journey through a frozen landscape crammed with images from the show's 50-year history. Directed by Matt Losasso and produced by Carrie Hart,

the major elements were recorded on Stage 1 of Black Island Studios on Alliance Road, London. Andrew Beech supervised the use of original props and costumes, and actors were hired to pose as the key characters over whom the features of the original actors would be placed. On Thursday 15 August, those taking part were, Andy McInnes (as the First Doctor), Paul Hughes (Fourth Doctor), Stephen Rose (Second Doctor), Joseph Paxton (policeman) and Michael Pearson (soldier/body). The shoot concluded on Friday 16 with, Jon Crowley (Third Doctor), Nic Zabilowicz (Fifth Doctor), Ami Kandel (Clara/Sarah Jane), Jan Hoffman (Eleventh Doctor), Robert David Cashin (The Master), Josh Sutherland (Tenth Doctor), Robert Ratajczak (Ninth Doctor), Jim Ewan (War Doctor), Chris Laurens (Sixth Doctor), Natalie Wood (Rose), Bella Sabbagh (Donna), Naomi Delorme (Amy) and Valona Irons (Martha). Objects such as the Doctor's sonic screwdriver and a fez floated in mid-air, while the shelves inside the junkyard housed objects such as a Yeti model from *The Abominable Snowmen*

Above:

The First Doctor, Fourth Doctor... and jelly babies!



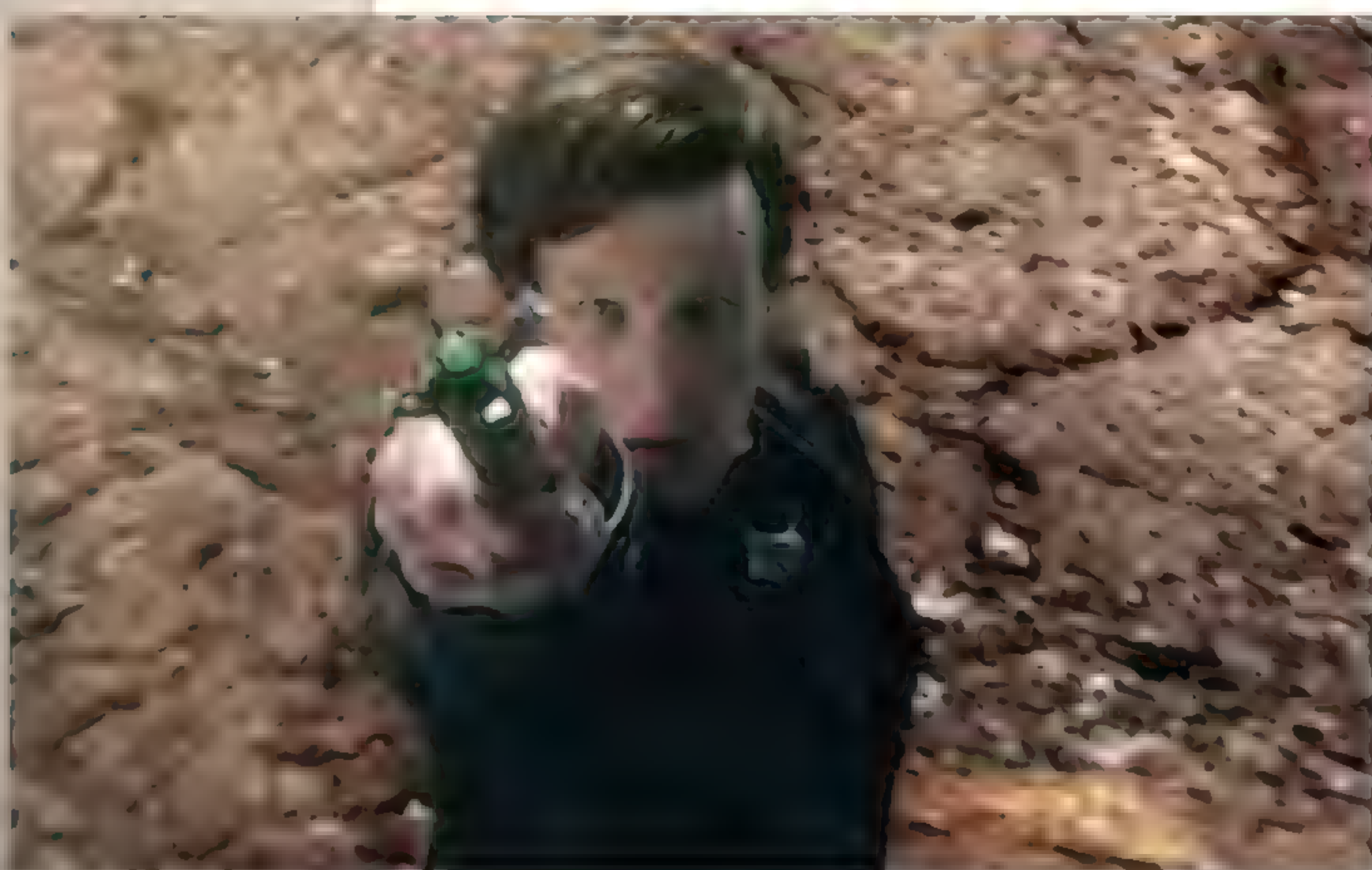
Above:
Classic
images in the
anniversary
trailer.



[1967 – see Volume 11], a Roboform head from *The Christmas Invasion* [2005 – see Volume 51], a Clockwork Droid mask from *The Girl in the Fireplace*, and a Demnos brethren mask from *The Masque of Mandragora* [1976 – see Volume 25]. The First Doctor as played by William Hartnell was presented in high-resolution colour for the first time, created in Photoshop by Framestore VFX from a black-and-white still of the actor taken during the story *The Web Planet* [1965 – see Volume 4]. Around the First Doctor by the TARDIS were one of the original Daleks, the Master's fob watch from

Utopia/The Sound of Drums/Last of the Time Lords [2007 – see Volume 56], the Key to Time as assembled in *The Armageddon Factor* [1979 – see Volume 30] and the Polyphase Avatron robot from *The Pirate Planet* [1978 – see Volume 29]. The Second Doctor was silhouetted against a mountain along with a sonic screwdriver (one of several different sonics seen) while the Fourth Doctor was seen falling amid the jelly babies he was often seen to eat with the legend 'NO MORE' scrawled on a girder. A landscape featured a Sea Devil from *The Sea Devils* [1972 – see Volume 18], Sarah Jane Smith and K9, London with a Dalek saucer overhead, Daleks from the 1960s and Cybermen from the 1980s. The Third Doctor was fencing inside the TARDIS, Clara had her leaf from *The Rings of Akhaten* [2013 – see Volume 73], there was a Weeping Angel as first seen in *Blink* [2007 – see Volume 56], and the Fifth Doctor was hurling a cricket ball. There was also the ankh-style TARDIS key introduced in *The Time Warrior* [1973/4 – see Volume 20]) robot D84 from *The Robots of Death* [1977 – see Volume 26], the Ninth and Sixth

Below:
It's the day of
the Doctor...
#SAVETHEDAY!



Doctors with the Tenth Doctor in the distance, the Seventh Doctor diving for cover, an Ood first seen in *The Impossible Planet/The Satan Pit* [2006 – see Volume 53], the Eighth Doctor, the Empress of Racnoss from *The Runaway Bride* [2006 – see Volume 54], the Doctor's car Bessie introduced in *Doctor Who and the Silurians* [1970 – see Volume 15], the Shard as seen in *The Bells of Saint John*, the Golden Gate Bridge seen in the 1996 TV Movie, the Master's laser screwdriver from *Utopia/The Sound of Drums/Last of the Time Lords...* and finally the Eleventh Doctor standing on a rocky outcrop. Matt Smith and Jenna Coleman's images were captured in London on Monday 2 September. The current Doctor's narration – performed by Matt during recording on the Christmas Special on Saturday 5 October – ran "I've been running all my lives; the day I've been running from all my life. The Day of the Doctor" and the trailer ended with the branding 23.11.13 #SAVETHEDAY.

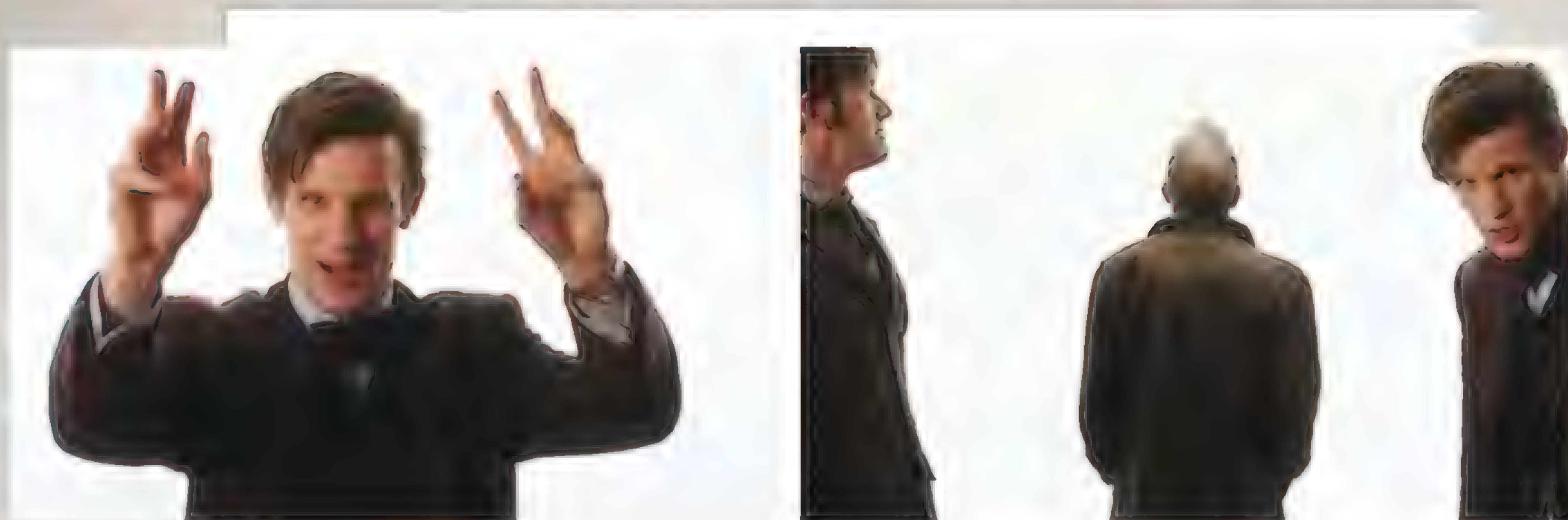
► The main publicity image for the Special – now revealed to be called *The Day of the Doctor* and running to 75 minutes – was released on Wednesday 11 September, and featured the three Doctors, two Daleks and the phrase 'Bad Wolf'. The announcement spearheaded the special BBC programme line up for the November anniversary. "*The Day of the Doctor* is nearly here... the countdown to the 50th begins now," commented Matt Smith.

► Short promotional pieces ('stings') for *The Day of the Doctor* aired before and



Left:
The life the Doctor tried to forget...

after BBC One's new adventure series *Atlantis* on Saturday 28 September. At 8.25pm, #SaveTheDay appeared with Matt's voice declaring *The Day of the Doctor* while after the début of *Atlantis* a sting of the theme accompanied the caption 23.11.13 with the 11 then transforming into the *Doctor Who* icon. On Tuesday 1 October, BBC Worldwide confirmed that the Special would air in over 75 countries across six continents. Taking the episode were: YLE (Finland), Fox (Germany), BBC Entertainment (Poland), Karousel (Russia), NKS (Russia), ABC (Australia), Space (Canada), BBC America (USA), as well as BBC Entertainment in Latin America, Africa and Asia. BBC America revealed the provisional broadcast time of 7.45pm in early October, and international details continued to be announced during the month, with



Above:
Three 3D
Doctors.

cinemas in Australia and New Zealand also taking the 3D version.

- ▶ A special one-minute Original British Drama trailer for *The Day of the Doctor* aired on BBC One at 8.20pm on Saturday 19 October. In *Radio Times* published on Tuesday 22 October, an interview with Joanna Page promoting ITV's drama *Breathless* found the actress enthusing about her forthcoming appearance in *Doctor Who*: "I was recovering from a Caesarean but I still got on the back of a horse with David Tennant." Cinemas across the USA, Canada, Germany and Russia had also joined the 3D screening by

Below:
Strax approves
of popcorn!



late October, and tickets for UK and Ireland screenings via a network of 216 VUE, Cineworld, Odeon, BFI and Picturehouse cinemas went on sale at 9am on Friday 25 October. Further screenings on subsequent evenings were now announced, notably in the USA and Canada on Monday 25 November; the 100,000 US cinema seats sold out in 28 minutes. It was also confirmed that as well as special 3D introductions, a behind-the-scenes featurette – *The Day of The Doctor: Behind The Lens* – would be available after the episode.

- ▶ The first of the special 3D introductions was a 3D demonstration recorded by David Tennant, Matt Smith and John Hurt on Friday 19 April with director Richard Senior. This 2'18" item opened with the Eleventh Doctor being cued in and welcoming the audience to the 100th Anniversary Special featuring all 57 Doctors in 12D which he had just seen, but then being corrected to the 50th anniversary in 3D ("What's good about that? Is there a budget cut?"). He then explained about the special 3D

spectacles which would help wearers detect hungry Zygons loose in the building; the wearer should close one eye, look at the person next to them, and if one lens was black... "That person is really a Zygon and is going to eat you at some point during the movie." Brandishing the sonic, the Eleventh Doctor prepared to activate 3D... when the Tenth Doctor appeared, reminding audiences about the effect 3D would have on his successor's chin ("Get ready to duck")... following which the Eleventh returned to comment on the high definition which might show up some performers' "crinkly bits". The two Doctors then appeared together... as the brooding figure of the Other Doctor materialised between them.

- ▶ The second of the special cinema introductions was recorded with Dan Starkey as Strax from 8am to 7pm on Thursday 5 September. Recorded in Studio 3, this 2'08" item was directed by Ashley Way (who had directed *The Hungry Earth/Cold Blood* [2010 – see Volume 65]) and saw Strax explaining how he had been asked by the Doctor to brief the audience on "cinema etiquette" which he would do with the help of his Sontaran clone batch. Stringent punishments were depicted for those who disturbed other members of the audience by "opening communications channels", the noisy "consumption of fluid and nutrition packs" or breaking the law by "cloning a cultural broadcast". However, Strax *did* approve of popcorn: "Remember – popcorn can feel pain!" Also appearing in this were Kally Davies as

the assistant director, Sorrel Golding as the lady with the phone, Matthew Doman as the man with the wounded head and Darius Walker as the man with a bandaged hand.

- ▶ A couple of special tie-in trailers would also be shown to many cinema audiences. In a piece promoting the American comedy *Anchorman 2: The Legend Continues* (due for US release in mid-December), Will Ferrell appeared as Ron Burgundy getting confused about how to present a bulletin ("Peter Capaldi is Doctor Who... that's not even a sentence"). Scheduled for release in March 2014 was the animation *Mr Peabody & Sherman*, reviving the time-travelling characters from *The Rocky and Bullwinkle Show*; the answer to "who is able to time travel? Who wears a stylish bow tie?" was – of course – Mr Peabody. These were then generally followed

Below:
Preparing for
take off.



Right:

Doctors Eleven and Ten looking rather intellectual.



by Strax's etiquette lecture and the Doctor's 3D activation films.

David Tennant appeared on BBC One's *Breakfast* on Tuesday 29 October at 8.40am to promote *The Escape Artist*, telling hosts Charlie Stayt and Susannah Reid that he had a great time working with Matt and that "*Doctor Who* doesn't really go away".

On Friday 1 November, Denmark was announced as taking the Special via the CinemaxX chain. Steven took centre stage at BBC Cymru's *An Evening with Steven Moffat* at the Royal Welsh College of Music and Drama on Wednesday 6 November; Rhodri Talfan Davies and Boyd Hilton introduced the chat and the trailer was screened. BBC Publicity interviews with Steven Moffat, Matt Smith, David Tennant, Jenna Coleman and Joanna Page were released on Thursday 7, and the BBC

website encouraged Twitter users to give *Doctor Who* content a high profile by use of the *#SaveTheDay* hashtag; a 40" video of the Doctor emphasised this as the Time Lord enthused about putting hashtags on everything including kittens ("I like a hashtag... I need to know the world is ready!"). Field Report Z115/D was a further 58" bulletin from Strax entitled *Zygons*, describing the shape-shifting Zygons ("a cowardly way of making war") to Sontar.

At 2.33pm on Friday 8 November, BBC One tweeted, 'We can confirm that the 50th anniversary episode of *#DoctorWho* will be broadcast at 7.50pm on Nov 23rd on @BBCOne'; this equated to 11.50am or 2.50pm on the west and east coasts of the USA or 6.50am in Sydney, Australia. BBC Three's *Doctor Who Live: The Afterparty* was announced as running directly

after transmission of *The Day of the Doctor*. A 13" 'sneak peak' entitled *But That's Not Possible!* was made available showing the Doctor and Clara confronted by the painting proving Elizabeth's credentials.

- On Saturday 9 November, the *Daily Telegraph Magazine* ran its illustrated set report under the title *Many Happy Returns*. A new 40" trailer of episode footage was aired on BBC One at 8pm, with the Doctor's voice explaining, "I've had many faces, many lives... there's one life I've tried very hard to forget." A second 1'20" trailer was then released on Sunday 10; this was a version of a trailer previously shown at industry events but now with visual effects shots completed. Further teasers took the form of BBC One idents which would break up into static with the Doctor appearing in the TARDIS to deliver a message; at 7.20pm before *Strictly Come Dancing* on BBC One, the Doctor told viewers,

"Time's almost up!" Another variation of this was made available online with the Doctor observing, "The clock's ticking!" In the USA, the *Hollywood Reporter* ran Georg Szalai's *Doctor Who 50th Anniversary Set Visit*. BBC radio stations aired adverts from Tuesday 12, with the Doctor asking, "Right, where am I... More to the point, when am I?"; knowing that it was the day that the Doctor had to stop running from himself, Clara told him, "Doctor - it's time," to which the Time Lord responded, "Yes my impossible girl, it is time. So world - are you ready?"

- BBC America released promotional videos, starting on Wednesday 13 with a 1'19" piece entitled *Three Questions, Two Biscuits and One Cup of Tea with Jenna Coleman* in which the actress answered questions obliquely. A set visit to the recording on the first episode of the 2014 series was auctioned to raise money for the BBC's *Children in Need* charity, the focal point

Below: Puzzled! The War Doctor and 'Rose' have a problem to solve.



of which was the usual Friday night telethon – this time aired by BBC One on Friday 15 November. At 7.54pm, hosts Terry Wogan and Tess Daly introduced the “world exclusive clip” live from BBC Elstree Studio D; this 2’06” preview included a specially made title caption and the opening scenes of the fez-loving Doctor and Clara seeing the paintings and encountering the Tenth Doctor. ‘The Doctors will return on 23 November 2013’ promised the trailer, with Terry explaining that he would be watching with fish fingers and custard on his lap.

» It had been decided that there would be no press screening in advance of transmission. “If you’re going to do a simulcast, everyone should see it at once, rather than the press getting to see it a few days in advance,” Steven Moffat told *Doctor Who Magazine*. “This one is for the fans. They see it first.”

» From Saturday 16, BBC Cymru arranged for a TARDIS to travel around Wales with the exact locations revealed each morning via the Twitter

Below:
“Allons-yl!”



hashtag #TARDIS tour Wales; the box materialised at Holyhead, Llandudno, Wrexham, Aberystwyth, St Davids, Swansea, Newport and Cardiff. 47” of Strax Field Report Q235/E was made available on Sunday 17 November, explaining about *Queen Elizabeth*, the name of a number of human boys which was part of Earth’s duplication experiments! The same day, BBC America released a 2’57” *Doctor Who 50th Anniversary Special Insider* with comments from David, Steven and Matt on the show’s history.

» On Monday 18 November, Lizo Mzimba’s 3’55” report aired on *Breakfast* at 7.50am and 9am, comprising interview material from Chepstow and the Doctor’s encounter with a rabbit. Meanwhile on Radio 4’s *Today*, the four-minute interview with Steven recorded on the TARDIS set months earlier went out at 8.20am. *The Guardian* ran an interview with Steven under the title *I was the original angry Doctor Who fan* in which the writer discussed the forthcoming Special. Later that day, Her Royal Highness The Countess of Wessex – apparently a *Doctor Who* devotee – hosted a special reception for the golden anniversary series in the Bow Room at Buckingham Palace; among the guests attending were Matt Smith, Tom Baker, Peter Davison, John Hurt, Steven Moffat (celebrating his 52nd birthday), Jenna Coleman, Catherine Tate (who had played Donna Noble from 2006 to 2010), writers Toby Whithouse, Gareth Roberts and Chris Chibnall plus various BBC executives and a couple of Daleks. Lizo’s report on this appeared

on the BBC News at 5.50pm and 6.25pm, with different material from the earlier location bulletin; another BBC News item during the day was a 4'44" tour of the TARDIS set with Michael Pickwood. Meanwhile across the Atlantic, BBC America released a 15" birthday montage with best wishes from Arthur Darvill (who had played Rory Williams from 2010 to 2012), Karen Gillan (Amy Pond over the same period), Alex Kingston (who had portrayed River Song since 2008) and Mark Sheppard (who guested as Canton Delaware in *The Impossible Astronaut/Day of the Moon*). More greetings followed in another 15" piece the next day, this time including star of *Firefly* Nathan Fillion, *Nerdist* podcaster Chris Hardwick and legendary *Star Trek* lead, William Shatner.

▶ Jenna Coleman chatted live to Lorraine Kelly and Aled Jones on ITV's *Daybreak* at 8.25am on Tuesday 19, including Clara's motorcycle entrance to the TARDIS, a clip which formed the first sneak preview on the #SaveTheDay website. The BBC released a spoof 1'11" item entitled *David Tennant introduces The Day of the Doctor* in which the actor uneasily explained how the budget for the Special had been reduced, revealing that a tatty stuffed rat would appear as a Fnarg and that the special glitter effect would be achieved using glitter ("Probably be quite... quite good..."). Also the new *Radio Times* was available with 12 different collectible covers, one depicting each Doctor. Inside, after a double spread depicting *50 Covers for 50 Years* from the magazine's coverage



Above: The Fourth and Fifth Doctors smarten up for a visit to Buckingham Palace.

of the series, Steven Moffat focused on the 16-year gap for the show in his three-page piece *You Can't Destroy the Doctor*, and James Naughton's pieces *Doctor Doctor...* and *Who's That Doctor* featured chats with David, Matt and John. Tony Hall penned *The Man in Charge*, explaining how he had fallen in love with *Doctor Who* during the William Hartnell era and describing his Cardiff set visit as 'the most exciting moment of my time as DG'. There were then spreads on each of the Doctors; in the listings pages, Patrick Mulkern selected the Special as the *Pick of the Day* and the billing was emphasised by a colour shot of the Tenth and Eleventh Doctors. Rival listings magazine *TV Times* also offered four different collectable covers to celebrate the show's anniversary, while *TV & Satellite Week* had already run its main cover tribute the previous week.

▶ The BBC was naturally worried about leaks as the episode was distributed globally. "There are now *hundreds* of



Above: Collect them all! Four of the Radio Times collectible covers.

copies of it out there! It is out of our hands now,” Steven commented to *Doctor Who Magazine* a few days before transmission. Tom Baker promoted the Special in BBC press interviews... but the mischievous actor had not stayed entirely ‘on message’ as the Huffington Post revealed on Tuesday 19 (“I am in the Special. I’m not supposed to tell you that”). On Wednesday 20, ITV’s *This Morning* ran an item at noon about *Doctor Who* memorabilia with collectibles expert Tracy Martin and fan Peter Trott. The BBC released a 1’31” video of Ingrid Oliver and Jemma Redgrave and a 52” video of Joanna Page being interviewed during the making of the Special, while BBC America issued 1’39” of *Three Questions, Two Biscuits and One Cup of Tea with Steven Moffat*. Major primetime publicity featured throughout BBC One’s *The One Show* live from 7pm to 8pm that evening. Following a special *Doctor Who* title sequence,

John Hurt and Jenna Coleman were interviewed by hosts Matt Baker and Alex Jones. “There’s a lot more [fuss] than I thought there was going to be,” commented John Hurt. “I had no idea it was going to be as big as this.” Giles Brandreth was live in the TARDIS set in Cardiff and invited viewers to email him questions for “the Great Moff”, after which an exclusive 34” clip of the Other Doctor meeting ‘Rose’ was shown along with part of *The Night of the Doctor*, (a mini-episode featuring Paul McGann’s Eighth Doctor regenerating into John Hurt’s incarnation, which had been online since Thursday 14). Giles then interviewed Steven in the TARDIS and the show concluded with a performance of the *Doctor Who* theme from the Radiophonic Workshop (Mark Ayres, Dick Mills, Peter Howell, Roger Limb, Paddy Kingsland and drummer Kieron Pepper). The same evening, David Tennant and Matt

Smith recorded *The Graham Norton Show* at ITV London Studios. The show commenced with Graham apparently regenerating into David and then into Matt. The two actors came on holding hands late in the programme, an exclusive clip of the Doctors arguing in the cell was shown, David and Matt took control of Graham's red chair to upend fans asking questions, and David signed a fan's arm for his collection of tattoos. Also on Wednesday 20, the 3'36" mini-episode prelude to the Special, *The Last Day*, was released on iTunes.

» '2 Days to Go' reminded a 19" BBC trailer released on Thursday 21 November presenting clips with a voice-over promoting the "global event." From 8.10am to 8.35am, Jenna chatted to Nick Grimshaw on Radio 1's *Breakfast Show*; the radio commercial was played again ("Just in case you'd forgotten") Jenna answered questions from listeners, and chatted live to young fan Ellie from Potters Bar. Steven undertook a series of phone interviews, speaking to Eleri Siôn on BBC Radio Cymru's *Doctor Who Day* after 1pm. Then from 2.20pm to 2.50pm, Steven spoke to Richard Bacon on Radio 5 Live, admitting to "a certain amount of disinformation from various people and Doctors... we're putting a blanket of nonsense out there". Steven talked to Phil Trow on BBC Radio Manchester from 3.50pm to 4pm, commenting that the basic idea for the Anniversary Special never changed that much: "I think we got all the stuff that we really wanted." He had also pre-recorded an interview

with Howard Pressman of BBC Radio Sheffield which aired between 5.20pm and 5.30pm. BBC News carried a report on the TARDIS lavatory at the Way Station bar in Brooklyn, New York. *The Last Day* was made available on iPlayer and YouTube. The BBC released the 59" video *Introducing The Day of the Doctor* with behind-the-scenes shots and comments from Jenna Coleman, David Tennant, Matt Smith, John Hurt, Steven Moffat and Billie Piper. "I don't *need* to tease it. It's the 50th anniversary of *Doctor Who*. Of course you're gonna watch it!" added David.

» The 50th Anniversary Celebration event at ExCeL London began its three-day run on Friday 22 November. Before it opened, Matt joined his old friend Nick Grimshaw on Radio 1 from 8.10am to 8.30am, answering listeners' questions and speaking to super-fan Isabella from Lincolnshire.

Below:
The Eighth Doctor has been in the wars!



Meanwhile on Radio 2, Billie Piper was a guest of her ex-husband on *The Chris Evans Breakfast Show* from 8.20am to 8.40am; “It’s not Rose as we know her. That’s pretty much it,” was all the actress could say. *Breakfast* ran Will Gompertz’s five-minute report on the cultural significance of the TARDIS at 8.55am, and then until 9.05am, Matt chatted live from London to hosts Naga Munchetty and Charlie Stayt in Salford. At 7.55am on ITV’s *Daybreak*, Richard Arnold enthused about the Special and the 11” extract of the Doctor and Clara in the TARDIS was shown (also by the BBC as *A Bike. A Book. Adventure!*), while later on Radio 5’s *The Wright Stuff*, *Mirror* critic Kevin O’Sullivan suggested that there might have been a *little* too much coverage of *Doctor Who* over the previous fortnight...! Matt also did a brief phone interview for Radio 1’s *Newsbeat* which aired at 12.55pm. Further clips from the BBC were *Ding! What’s*

That? (10” of the Doctor scanning Queen Elizabeth) and *Hang On!* (20” of the Doctor suspended beneath the TARDIS), while the website carried the 39” video *The Day of the Doctor: Steven Moffat on the Daleks*. The BBC released a video of Luke Spillane chatting to Matt, Steven and Jenna, and the Doctor could now be found interrupting BBC One’s swimming hippo ident to tell viewers that “the moment is coming”. A 20” ‘1 Day to Go’ trailer was aired, while another BBC video was 28” of Matt Smith wishing *Doctor Who* a happy birthday and saying: “It’s a privilege to be part of this show. I love it.”

» The news on BBC Cymru celebrated the anniversary and the Welsh connection with arts correspondent Huw Thomas speaking to location scout Iwan Roberts and *Doctor Who* Experience curator Andrew Beech. On the BBC World Service’s *World*

Right:

The Doctor points an accusing finger.



Business Report at 5.50pm, host Mark Whitaker introduced a pre-recorded chat with *Doctor Who Magazine* editor Tom Spilsbury about the global success of *Doctor Who* and actress Amara Karan recalled playing Rita in *The God Complex* [2011 – see Volume 69]; this was repeated five hours later. The press coverage of *Doctor Who* was discussed in BBC News' *BBC Newswatch* at 8.45pm with BBC News editor Paul Royle commenting on the criticism of the “endless plugging of a big BBC Franchise” when reviewing coverage of the Royal reception. *The Graham Norton Show* with Matt and David aired at 10.35pm on BBC One, and was subsequently screened by BBC America on Saturday 23 with a BBC One repeat in most areas at 11.50pm on Monday 25.

- ▶ “I’m quite nervous, to be honest,” Steven told journalists at a round table discussion at ExCeL. “It’s had a certain amount of hype, shall we say, a certain amount of publicity. It’s becoming some sort of enormous event. This is a TV programme we’re talking about!”
- ▶ Saturday 23 November – the 50th anniversary itself – dawned. BBC One's *Breakfast* saw Lizo Mzimba at ExCeL ready to cover the second day of the Celebration with studio discussion on the Special from critic Toby Earle and a repeat of *Newswatch*. Channel 5 marked the celebrations by scheduling the 1965 movie *Dr Who and the Daleks* at 10am; the 1966 sequel *Daleks' Invasion Earth 2150AD* was screened at 10am the following day. At ExCeL, Lizo presented BBC News bulletins



with Matt and Jenna at 10.25am, with Philip Morris (who had recently recovered a batch of missing 1960s *Doctor Who* episodes) at 11.15am, and Tom Baker at 12.25pm. On the BBC Asian Network, Gagan Grewal focused on picking out songs about Doctors, while on BBC Radio 2 the whole of Graham Norton's Saturday morning show was devoted to coverage of the ExCeL event. A video of Tom Baker, Peter Davison, Colin Baker, Sylvester McCoy and Matt Smith meeting for a photocall was made available by the BBC, along with a 32" anniversary message from Steven Moffat. BBC News carried a montage of birthday greetings from red carpet celebrities who recalled their favourite moments from the series including Jessica Hynes (who had guested in *Human Nature/The Family of Blood* [2007 – see Volume 56]), Ray Winstone, Emilia Fox, David Harewood (seen in *The End of Time*), Michael Parkinson, Richard E Grant (featured in *The Snowmen*, *The Bells of Saint John* and *The Name of the Doctor*), Romola Garai and Jonathan Ross. The TARDIS landing at Cardiff Castle was covered by BBC Cymru's *Wales Today* and Colin Paterson filed a two-minute report from the ExCel for Radio 4's *Six O'Clock News*, chatting to Matt and attendees around 6.15pm.

Above:
Death...
Destruction...
Daleks!

Broadcast

▶ The episode aired at 7.50pm GMT, with a live trail for *Doctor Who Live: The Afterparty* on BBC One immediately beforehand and the Doctor interrupting the BBC One ident to say, “The Moment is Here!” In London, 4,000 attendees watched *The Day of the Doctor* at ExCeL. Globally, fans viewed in 3D in 834 cinemas across the world. During transmission, the broadcast generated 442,692 tweets, peaking with traffic of 12,939. During the commercial breaks in the 1.50pm Central Time broadcast, BBC America also ran further *Inside Look* comments from Matt and David; the scheduling of *The Day of the Doctor* was also used to

help launch *Atlantis*, and the afternoon screening set new records for BBC America with 1.5 million viewers, being repeated at 6pm Central. The only major territory not to screen *The Day of the Doctor* with the rest of the world was New Zealand; Prime ran the episode from 9am since it was rated PGR (as with all *Doctor Who* instalments) and could not be screened before this hour. In Australia, the show had aired at 6.50am EDT with a repeat at 7.30pm that evening.

▶ A trail for the Christmas Special was screened immediately after *The Day of the Doctor* on BBC One. Following

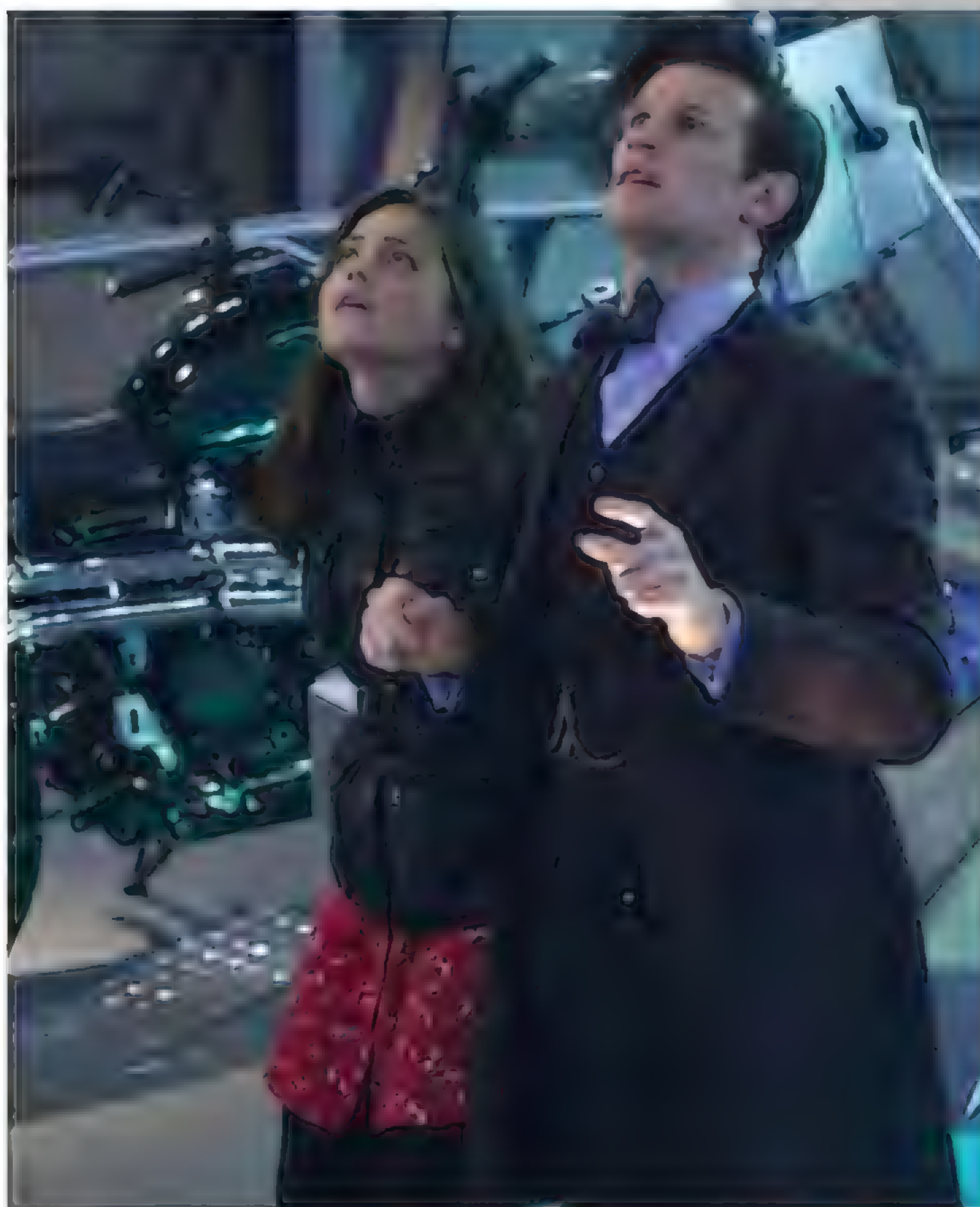
Below:
The Doctors
are surrounded.



transmission, the BBC released the 13'03" video *Behind the Lens* showing the Special's production and birthday messages from Paul McGann and Tom Baker. Narrated by Colin Baker – the Sixth Doctor – this was produced and directed by Ian Smith, screened on the BBC Red Button service from 9.05pm to 10.05pm and repeated on the channel in various slots through to Friday 29, attracting 100,000 viewers. A Deleted Scene (18") of the three Doctors being marched to the Tower of London was made available online.

▶ Matt Smith, John Hurt, Steven Moffat and Jenna Coleman had viewed *The Day of the Doctor* at the BFI on the Southbank before appearing live on BBC Three's *Doctor Who Live: The Afterparty*; the BFI response had been ecstatic, although Steven admitted "it's terrifying to go and sit in the middle of an audience watching your show." At 9.20pm, a report on the BBC World Service's *Newshour* from Paul Schuster covered fans celebrating the series with comments from film historian Bill Warren. Lizo's reports were repackaged into a post-transmission item for the BBC One *Weekend News* at 10.10pm, now including reaction from fans emerging from a London Odeon.

▶ Of the critics, Ben Lawrence of the *Daily Telegraph* wrote '*The Day of the Doctor* was... essentially the same show that came to life in grainy monochrome one November evening in 1963. Charming, eccentric and very, very British, it is a unique part of our cultural life, and the Doctor the greatest TV hero that we have



ever produced.' In *The Guardian*, Viv Groskop enjoyed the performances but found the plot a little confusing, adding, 'I hope they did send Derren Brown some flowers.' In the *Daily Mail*, Jim Shelley was sceptical, describing it as 'a clever, chaotic, infuriating combination of nifty, knowing tiny detail and big, hollow, pompous bluster'. Jon Cooper of the *Daily Mirror* was delighted, writing that Steven 'put something together here that not only gives hardcore fans a beautiful reinvention of their favourite show, but also gives casual viewers a stonking story and a reminder why we all love this show so much'.

Above:
The TARDIS
takes an
unexpected
trip.

Right:

The Doctor's hanging around.



On Sunday 24 November, John Hurt was officially added to the BBC image of the 11 existing Doctors to cement his incarnation's position in the show's history. Also made available was a video of the *Doctor Who Stunt School* from the ExCeL event while BBC America released new editions of *Doctor Who 50th Anniversary Special Inside Look*; David and Matt discussed being *In Awe of John Hurt in The Day of The Doctor* (2'24"), Jenna and Steven joined in debating the interaction between actors and characters in *Ten & Eleven Together in The Day of the Doctor* (2'11"), Steven, Matt and David chatted about the show's history in *Playing the Doctor* (2'30") and location work was covered in *Trafalgar Square Filming on The Day of the Doctor* (1'00").

At 6.50am, stand-up comedian Toby Hadoke shared his delight of *The*

Day of the Doctor with hosts Naga Munchetty and Tim Muffett on *Breakfast*. The overnight viewing figures became available; the rating of 10.2 million was staggering, giving the programme over 37% of the total audience against the 7.7 million tuned to ITV's *The X Factor*; the Appreciation Index was a remarkable 88. It was soon confirmed that the global transmission – and screenings in 1,559 cinemas – had made the episode the world's largest-ever simulcast of a television drama. At the final day of the ExCeL event, Guinness World Records editor-in-chief Craig Glenday presented Steven with the formal certificate to mark this fact. "For years the Doctor has been stopping everyone else from conquering the world. Now, just to show off, he's gone and done it himself!" commented Steven.

Chris Evans discussed his enjoyment of the Special on his *Breakfast Show* at 8.55am on Monday 25, with listener Lesley Bolton explaining the whole plot in 60 seconds. By Tuesday 26, it was confirmed that *The Day of the Doctor* had been the third biggest UK box office draw for the weekend, taking £1.8 million at 440 cinemas. It also ranked third at the box office in Australia by taking \$1.5 million, while in New Zealand it came second with receipts of \$187,000. In the US, *Doctor Who* had been the number two movie of the day on Monday 25, taking \$4.8 million in 660 cinemas; the simulcast on Saturday had taken \$204,000. Channel 4's *Gogglebox* saw viewers' reactions to the broadcast of *The Day of the Doctor* on Wednesday 27 November, and some cinemas scheduled further 3D screenings through to Saturday 30 November.

By early December, the final UK television audience had been calculated as 12.8 million – the most time-shifted episode of the series to date, and the third-most-watched programme on iPlayer with 2.7 million viewings. Thus *The Day of the Doctor* was to become 2013's most-watched drama broadcast. Matt and David chatted about working together in the 1'11" video *Our Doctors' Differences* from the BBC on Monday 9 December. The *Radio Times* for 14-20 December carried letters regarding the anniversary; the *Letter of the Week* came

from Julie Bosley of *Lydbrook*, who praised the show's writers while David Tallach of *Culloden* felt the Special was 'superb', Ryan Pollard of *Marsden* commented that 'expectations were set high... and they were met', Stephen Thompson of *France* 'found it incomprehensible' and Tom Martin Bell of *Leeds* asked "which was Doctor Nine?"

"What can I say Doctor? Happy anniversary," said Steven Moffat in his anniversary online message. "When I was a kid and terribly bullied at school it was *you* that made getting to Saturday worthwhile, and when I grew up and I was getting lost in writing endless sitcoms, you were the one who taught me how to write drama. Doctor – you changed my life, you genuinely have. To the next 50 years – I hope I see all of them."



Left:
Code breaking!

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
The Day of the Doctor	Saturday 23 November 2013	7.50pm-9.05pm	BBC One	76'31"	12.80M (1st)	88

Merchandise

The *Day of the Doctor* was released by BBC Worldwide on DVD and Blu-ray in December 2013. The Blu-ray edition included a 3D version of the episode. Bonus features included:

- » **The Last Day**
- » **The Night of the Doctor**
- » **The Day of the Doctor: Behind the Lens**
- » **Doctor Who Explained** - BBC Worldwide/BBC America documentary
- » **Early Trailer**
- » **50 Year Trailer**

In September 2014, *The Day of the Doctor* was included by BBC Worldwide in the DVD and Blu-ray four-disc set *Doctor Who: 50th Anniversary Collector's Edition* alongside *The Name of the Doctor* and *The Day of the Doctor* and also *An Adventure in Space and Time*, the television dramatisation of the launch and early years of *Doctor Who*. Bonus features included:

- » **The Day of the Doctor: Behind the Lens**
- » **The Last Day**
- » **Cinema Intros** - Strax & The Doctors
- » **Tales from the TARDIS** - BBC Worldwide/BBC America documentary
- » **Script to Screen**
- » **Early Trailer**
- » **50 Year Trailers**
- » **Doctor Who - The Ultimate Guide**
- » **The Five(ish) Doctors Reboot**
- » **Doctor Who at the Proms 2013**

A two-CD soundtrack album for *The Day of the Doctor* and *The Time of the Doctor* was released by Silva Screen in November 2014; the first disc comprised 23 tracks from the Anniversary Special.

Above Right:
The Day of the Doctor on Blu-ray.

Right:
The Day of the Doctor soundtrack.



In September 2013, a poster and framed print for *The Day of the Doctor* were produced by GB Eye, while Titan Merchandise issued a T-shirt, mug and travel card holder in November.


The Other Doctor's sonic screwdriver, as seen in the *The Day of the Doctor*, was released by Underground Toys in November 2013. It included sound and



light effects and was priced at £19.99. In July 2014, the Tenth Doctor's sonic screwdriver from *The Day of the Doctor*, including light and sound effects, was offered by Character Options, priced at £12.99. Character



Options also issued *The Day of the Doctor Collector Set* which contained: the Tenth Doctor with glasses, a Zygon and the Eleventh Doctor in a fez, and a 5" action figure of the Other Doctor which included the Eighth Doctor alternate head, the Other Doctor's sonic screwdriver accessory and the Moment accessory. A figurine of a Zygon and of the War Doctor were issued as part of Eaglemoss's *Doctor Who Figurine Collection* #23 and #24 in July 2014.

A mini viewer containing eight screen shots from *Doctor Who* stories including *The Day of the Doctor* was produced by Tarco International in January 2015. 



Left: 50th anniversary action figures and figurines.

Below: Collector's edition DVD cover.



Cast and credits

CAST

Matt Smith The Doctor
David Tennant The Doctor²
Jenna Coleman Clara

with

Billie Piper Rose²

and

John Hurt The Doctor²

with

Christopher Eccleston¹, **Paul McGann**¹,
Sylvester McCoy¹, **Colin Baker**¹, **Peter Davison**¹, **Tom Baker**¹, **Jon Pertwee**¹, **Patrick Troughton**¹, **William Hartnell**¹ The Doctor
Tristan Beint Tom¹
Jemma Redgrave Kate Stewart
Ingrid Oliver Osgood
Chris Finch Time Lord Soldier¹
Peter De Jersey Androgar
Ken Bones The General
Philip Buck Arcadia Father¹
Sophie Morgan-Price Time Lord¹
Joanna Page Elizabeth I
Orlando James Lord Bentham¹
Jonjo O'Neill McGillop
Tom Keller Atkins¹
Aidan Cook Zygon¹
Paul Kasey Zygon¹
Nicholas Briggs Voice of the Daleks & Zygons¹
Barnaby Edwards Dalek 1¹
Nicholas Pegg Dalek 2¹
John Guilor Voice Over Artist¹

¹ Not credited in listings publications

² Credited in listings publications as The Tenth Doctor, Rose Tyler and The Other Doctor

UNCREDITED

Derrick Foord Policeman
Victoria Thomas, Marcus Sherard Teachers
David Cavell, Chris Aintree Passers
Tyrell Williams, George Slade, Jack Jones,

Lewys Watkins, Jordan Baker,
Liam Bowen, Gemma Jones, Mariah Yau,
Maya Williams, Owen Slade, Liam Hartery,
Dylan Williams, Rhys Rowlands,
Josh Coombs, Lauren Rowlands,
Amber Morgan, Shakira Logan,
Santhi Dosanjh Schoolchildren
Cristian Knight, Tracey Caudle, Rob Hunt
..... Motorbike Doubles for Clara
Eunice Learmont, Sophie Cox, Clem So, John Field, Lyn Field, Melissa Stanton, Kat Chow ...
..... Tourists
Victor Richards Tower Security
2 Unknown Beefeaters
Gordon Seed Stunt Double for The Doctor
Ian William George Double for The Doctor
Dani Biernat Stunt Double for Clara
David Newton Stunt Double for Time Lord
David Newton, Cristian Knight, Kim McGarrity Stunt Civilians
Katie Gear, Jac Osmond, Chloe Winkley,
Menna Isaac, Gruffydd Jones, Ellie Pirie,
Sasha Evans, John William Carter, Elijah Dyer
..... Civilian Children
Elis Hughes Young Civilian Child
Caroline Gill, Bron Grover, David Gethin,
Anne Gethin, Johannah Hohnson, James Rockey, Marc Llewlyn Thompson, Tom Grainger, Ann Thompson, Terence Meredith, Volente Lloyd, Ian Massey, Natalie Harries, Wayne Edmond, Phil Brown, Helena Dennis, Bridie Edwards, Sy Turner, Phillip Bailey, Simon Carew, Clive Thompson, Simon Cooke, Aiysha Griffin, Arfa Begum, Ankur Sengupta, Ken Davies Adult Civilians
Chester Durrant, Allan Gill, Benjamin Holmes, Darren Swain Time Lord Soldiers
Jon Davey, Jeremy Harvey, Matt Doman, Claudio Laurini Dalek Operators
Philip Crean Double for The Other Doctor



Harry Franklin-Williams..... Double for The Tenth Doctor
Lee Bradshaw, Michael Freeman, Richard Highgate, Joshua Eley, Malcolm Grieve, Martyn Mayger, Leigh Maddern, Phoenix Stewart, Lee Hare, Kevin Hudson, Ian William George..... UNIT Soldiers
Millicent Brown, Sylvia Maharaj, Beryl Phelps, Corinna Allen, 1 Unknown..... Tourists
Scott Stevenson, Tim Reid..... Policemen
Ailsa Husband, Thomas Morris, Nicole Paphitis, Regan Bojang-Thomas, Olivia Saunders, Michael Seager, Tallulah Stephens, Tom Philpott..... Children
2 Unknown..... Chaperones
Pete Guiney, Ken Hosking, Andrew Cross, Richard Parry, Jon Davey, Marcus Elliott, Justin Beaver..... UNIT Soldiers
Dale Henry, Nick Dunwell, Angus Brown, Louise Bowen, Rosie Douglas..... Time Lords
Michael Gleeson, Ian Hilditch, Michael Houghton, Daryl Matthews..... Chancellery Guards
Louise Eastell..... Double for The Moment
Christina Tom..... Handwriting Double for Elizabeth I
Ian Van Temperley..... Riding Double for The Tenth Doctor
Annabel Canaven..... Riding Double for Elizabeth I
Carolynn Joliffe..... Double for Elizabeth I
Ankur Sengupta, Ross Coles..... UNIT Scientists
Jeremy Harvey, Steffan Alun, Simon Challis, Steve Coussens, Shelby Williams, Harry Burt, Adam Davies-Sheeham, Timothy Depaul..... Bentham's Men
Clive Haffner..... Max the Jailer
Jon Davey, Marcus Elliott, Justin Beaver, Steven Lathwell..... Shrouded Statues
Madeleine Havell..... Double for Osgood

Phil Dixon..... Priest
Stuart Plant..... Double for McGillop
Sophie Morgan-Price, Victoria Thomas..... Doubles for Kate Stewart
Ian William George..... Hand Double for McGillop
Jon Davey..... Zygon
Kevin Legg..... Double for William Hartnell Doctor
Richard Highgate..... Double for Patrick Troughton Doctor
Mickey Lewis..... Double for Jon Pertwee Doctor
Thomas Taylor..... Double for Tom Baker Doctor
Dominic Kynaston..... Double for Peter Davison Doctor
Stephen Coggins..... Double for Colin Baker Doctor
Phil Brown..... Double for Sylvester McCoy Doctor
Scott Stevenson..... Double for Paul McGann Doctor
Simon Ward..... Double for Christopher Eccleston Doctor

CREDITS

Written by Steven Moffat
 Directed by Nick Hurran
 Produced by Marcus Wilson
 Stunt Coordinators Crispin Layfield, Gordon Seed, Jo McLaren
 Stunt Performers: Annabel Canaven, Tracey Caudle, Dani Biernat, Rob Hunt, Ian Van Temperley, David Newton, Cristian Knight, Kim McGarrity
 1st Assistant Director: Fay Selby
 2nd Assistant Director: Heddi-Joy Taylor-Welch
 3rd Assistant Director: Marie Devautour
 Assistant Directors: Gareth Jones, Louisa Cavell
 [uncredited: Charlie Elliott, Lily Novak, George Batchelor, Tabitha Fordham]
 Utility Stand In: Ian William George
 Location Manager: Iwan Roberts
 Unit Manager: Nick Clark
 Production Manager: Phillipa Cole
 Production Coordinator: Gabriella Ricci
 Assistant Production Coordinator: Sandra Cosfeld
 Production Secretary: Rachel Vipond
 Production Assistant: Katie Player
 Assistant Accountant: Bethan Griffiths
 Script Supervisor: Steve Walker

1st
 Zygon alert!

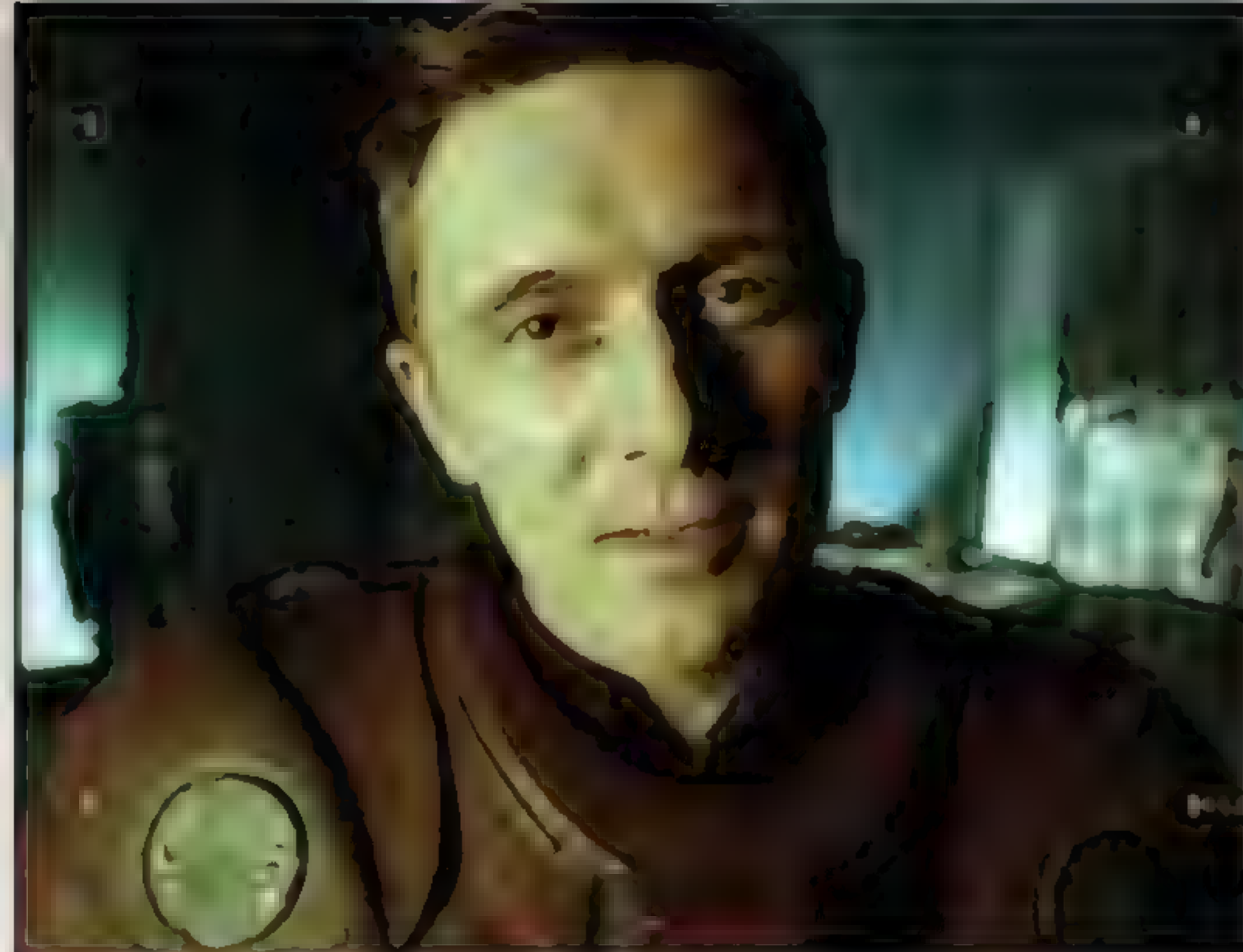
THE DAY OF THE DOCTOR

STORY 240

Right:

A cry for help in
The Last Day.

Camera Operator: Joe Russell
[uncredited: Ed Moore]
Focus Puller: James Scott, Julius Ogden
[uncredited: Kim Seber]
Grip: Gary Norman [uncredited: Pete Nash]
Camera Assistants: Meg de Koning, Chris Johnson,
Cai Thompson [uncredited: Kriss Dallimore]
Assistant Grip: Owen Charnley
Stereo DIT: Jay Patel
Stereo Supervisor: Adam Sculthorp
Stereo Rig Techs: John Perry, Donald Eke
Sound Maintenance Engineers: Tam Shoring,
Christopher Goding
Gaffer: Scott Napier
Best Boy: Colin Price
Electricians: Jordan Brown, Gareth Crean,
James Foy, Billy Harron, Thomas Rhodri Moses,
Andrew Williams [uncredited: Andrew Dodd]
Board Operator: Jon Towler
Supervising Art Director: Paul Spriggs
Standby Art Director: Jim McCallum
Set Decorator: Adrian Anscombe
Production Buyer: Sarah Frere
Petty Cash Buyer: Helen O'Leary
Assistant Art Director: Richard Hardy
Draughtsperson: Kartik Nagar
Prop Master: Paul Smith
Prop Chargehand: Ian Griffin
Prop Hands: Liam Collins, Ian Davies
Set Dressers: Ian Griffin, Mike Elkins, Jamie Farrell
Storeman: Jamie Southcott
Graphic Designer: Chris Lees
Graphic Artist: Christina Tom
Standby Carpenter: Tim Jones
Standby Rigger: Bryan Griffiths
Practical Electrician: Christian Davies
Props Makers: Alan Hardy, Jamie Thomas
Props Driver: Gareth Fox
Construction Manager: Terry Horle
Construction Chargehand: Dean Tucker
Scenic Artist: Clive Clarke
Assistant Costume Designer: Carly Griffith
Costume Supervisor: Claire Lynch
Costume Assistants: Katarina Cappellazzi,
Gemma Evans, Lauren Kilcar



Make-Up Supervisor: Steve Williams
Make-Up Artists: Kathryn Newsome, Jenny Jones,
Clare Golds [uncredited: Sam Randels,
Amber Shorrock]
Casting Associate: Alice Purser
Assistant Editor: Katrina Aust
VFX Editor: Joel Skinner
Additional VFX: Blue Bolt, Jellyfish
Post Production Co-ordinator: Samantha Price
Stereo 3D Consultant: David Wigram
Dubbing Mixer: Tim Ricketts
ADR Editor: Matthew Cox
Dialogue Editor: Darran Clement
Effects Editor: Paul Jefferies
Foley Editor: Jamie Talbutt
Online Editor: Geraint Pari Huws
Colourist: Mick Vincent
Daleks created by Terry Nation
Zygons created by Robert Banks Stewart
The Cybermen created by Kit Pedler & Gerry Davis³
With Thanks to the BBC National Orchestra
of Wales
Conducted & Orchestrated by Ben Foster
Mixed by Jack Jackson
Recorded by Gerry O'Riordan
Original Theme Music by Ron Grainer
Original Theme Arranged by Delia Derbyshire
Casting Director: Andy Pryor CDG
Production Executive: Julie Scott
Script Editor: Richard Cookson
Post Production Supervisor: Nerys Davies
Production Accountant: Jeff Dunn
Sound Recordist: Deian Llŷr Humphreys
Costume Designer: Howard Burden
Make-Up Designer: Lin Davie
Music: Murray Gold
Visual Effects: Milk, BBC Wales Visual Effects
Special Effects: Real SFX
Miniature Effects: The Model Unit
Prosthetics: Millennium FX
Editor: Liana Del Giudice

Production Designer: Michael Pickwood
 Director Of Photography: Neville Kidd
 [uncredited: Ed Moore, Pete Tyler]
 Line Producer: Des Hughes
 Executive Producers: Steven Moffat, Faith Penhale
 BBC Cymru|Wales
 Drama Production
 bbc.co.uk/doctorwho
 © BBC MMXIII
³ Erroneous credit

CAST – THE LAST DAY

Chris Finch Time Lord Soldier
Barry Aird Older Time Lord Soldier
 with
Alan Gill Time Lord Soldier

CREDITS – THE LAST DAY

Written by Steven Moffat
 Directed by Jamie Stone
 Produced by Denise Paul
 Executive Producers: Steven Moffat, Faith Penhale
 BBC Cymru|Wales
 Drama Production
 bbc.co.uk/doctorwho
 © BBC MMXIII

UNCREDITED CREW – THE LAST DAY

1st Assistant Director: Dave Mack
 2nd Assistant Director: Heddi-Joy Taylor-Welch
 3rd Assistant Director: Marie Devautour
 Assistant Directors: Louisa Cavell
 Production Coordinator: Gabriella Ricci
 Script Supervisor: Phillip Trow
 Camera Operator: Ed Moore
 Grip: John Heald
 Camera Assistants: James Brown, Kriss Dallimore
 Gaffer: Billy Harron
 Electricians: James Foy, Thomas Rhodri Moses,
 Andrew Williams
 Standby Art Director: Jim McCallum
 Prop Master: Paul Smith
 Standby Rigger: Bryan Griffiths
 Sound Recordist: Deian Llŷr Humphreys
 Costume Designer: Howard Burden

Make-Up Designer: Nadine Al Samarraie
 Production Designer: Michael Pickwood
 Director Of Photography: Neville Kidd

UNCREDITED CREW 3D CINEMA INTROS

Directed by Richard Senior [Doctors],
 Ashley Way [Strax]
 Produced by Marcus Wilson [Strax]
 1st Assistant Director: Sarah Davies [Doctors]
 3rd Assistant Director: Danielle Richards [Strax],
 Gareth Lewis: [Doctors]
 Assistant Directors: Louisa Cavell [Strax],
 Craig Wilson [Doctors]
 Production Manager: Steffan Morris [Strax]
 Production Coordinator: Gabriella Ricci [Strax]
 Script Supervisor: Kelly Kreig [Doctors],
 Susannah Unsworth [Strax]
 Camera Operator: Ed Moore [Doctors]
 Focus Puller: Nick Cox [Doctors]
 Grip: Steve Manningham [Doctors],
 Martin Peters [Strax]
 Camera Assistants: Tomoi Summers [Doctors],
 Anthony Swann [Strax]
 Assistant Grip: Ryan Jarman [Strax]
 Gaffer: Mark Hutchings [Strax]
 Best Boy: Stephen Slocombe [Strax]
 Electricians: Billy Harron [Doctors],
 Andy Ellaway [Doctors], Shaun Keane [Doctors]
 Supervising Art Director: Lee Radford [Strax]
 Prop Master: Paul Smith [Strax]
 Prop Hands: Ian Davies [Strax]
 Standby Rigger: Bryan Griffiths [Strax]
 Costume Supervisor: Claire Lynch [Strax]
 Make-Up Supervisor: Claire Pritchard-Jones [Strax]
 Sound Recordist: Deian Llŷr Humphreys [Strax],
 Gareth Merion Thomas [Doctors]
 Costume Designer: Howard Burden [Strax]
 Make-Up Designer: Lin Davie [Strax]
 Director Of Photography: Neville Kidd [Strax],
 Ed Moore [Doctors]
 Line Producer: Des Hughes [Strax]
 Executive Producers: Steven Moffat [Doctors/
 Strax], Faith Penhale [Doctors],
 Brian Minchin [Strax]

Profile

JOHN HURT

The War Doctor

John Vincent Hurt was born in the Derbyshire colliery town of Shirebrook on 22 January 1940. His father, Arnould, was a mathematician turned Anglican vicar, his mother Phyllis (née Massey) was an engineer and amateur actress. His mother had an enthusiasm for theatre but banned young John from attending the Saturday morning children's cinema club, calling it "common".

From age eight, Hurt boarded at the Anglican St Michael's Preparatory School in Otford, Kent. It was there he discovered his interest in acting, making his stage debut aged nine playing a girl in *The Bluebird*.

When Hurt's father transferred parish to Grimsby, John was moved to Lincoln School. He continued to act and was a part of the school's Dramatic Society, playing, among other roles, Lady Bracknell in *The Importance of Being Earnest* in 1957.

Hurt's mother continued to discourage his acting ambitions, suggesting that with

his interest in painting he train as an art teacher. From 1957 he attended art school in Grimsby and, from 1959, St Martin's in London. An Australian girlfriend later encouraged Hurt to apply for RADA and in 1960 he won a £3-a-week scholarship.

Hurt instead almost immediately found small roles in television and film, his wiry, hungry and slightly vulnerable look offering casting directors something different. His TV debut came in October 1961, a play for ITV's *Drama 61*, *Local Incident* where he played Private Briggs. The very next night he had a guest spot in crime drama *Probation Officer*.

He guested in an early *Z Cars* in 1962 but thereafter most of his appearances were in single plays including, for ITV, *Drama 63: Somebody's Dying*, *Television Playhouse: The Hard Case* (1963), three productions for *Play of the Week: The Stone Dance* (1963), *Acquit or Hang!* (1964) and *The Waste Places* (1967), *Armchair Theatre: A Jug of Bread* (1964) and *A Question of Happiness: Watch Me, I'm a Bird* (1964). BBC plays included the male lead in *First Night: Menace* (1963) and another entry *All Things Bright and Beautiful* (1964).

1962 brought not just an early professional stage engagement – *Infanticide in the House of Fred Ginger* (1962) for the Royal Shakespeare Company at the New Arts Theatre Club, London – but also Hurt's film debut in university drama *The Wild and the Willing* (1962).

Further theatre appearances included *Belcher's Luck* (1966) and the lead in *Little Malcolm and his Struggle Against the Eunuchs*. On radio he took the title role of *Albert's Bridge* – this 1967 Tom Stoppard play won the Prix Italia for Radio Drama and was much repeated.

His film career blossomed, taking him from B-picture *This is My Street* in 1964 to lead roles by the end of the decade. He

Below:
The three
Doctors
in *Doctor
Who's 50th
Anniversary
Special*.



had held his own among a starry cast of British 'thesps' in period drama *A Man for All Seasons* (1966) and by 1969 was taking the title role of highwayman *Sinful Davey*. In *10 Rillington Place* (1971) he played the unfortunate Timothy Evans, wrongfully hanged for the Christie serial killings, earning himself a BAFTA nomination for Best Supporting Actor.

Television parts included the lead in *The Playboy of the Western World* (1971), *Wessex Tales* (1973), *Sunday Night Theatre: It Only Hurts For a Minute* (1973), *Ten From the Twenties: The Fifty Pound Note* (1975) and the title role in Omnibus docudrama *Nijinsky 'God of the Dance'* (1975).

In 1975, Hurt starred in Tyburn horror flick *The Ghoul*. 1975 also brought the defining role of flamboyant gay raconteur Quentin Crisp, a character who defied homophobic abuse and violence, in Thames TV's biographical film *The Naked Civil Servant*. Some industry colleagues warned Hurt he would be typecast as homosexual; others said he would never work again. Instead the play, produced by Verity Lambert, won a Prix Italia and earned Hurt a BAFTA for Best Actor. Decades later Hurt would reprise Crisp in the 2009 TV film sequel *An Englishman in New York*.

Now hugely in demand, Hurt took another defining role, insane Roman Emperor Caligula in BBC period saga *I, Claudius* (1976).

Films now made use of Hurt's immediately recognisable gravelly, world-weary voice in animated features such as *Watership Down* (1978) and *Lord of the Rings* in the same year.

1978 also saw Hurt appear in supernatural drama *The Shout*, but more notably in Turkish prison drama *Midnight Express* (1978) for which he won both



Golden Globe and BAFTA awards for Best Supporting Actor as well as an Oscar nomination in the same bracket. He then featured in Ridley Scott's science-fiction classic *Alien* (1979) where, as Kane, he took centre stage in the film's most iconic scene, with the alien spawn bursting out of his chest. *Alien* earned Hurt another BAFTA Best Supporting Actor nomination.

Hurt next took the title role in David Lynch's *The Elephant Man* (1980) as John/ Joseph Merrick, a disfigured Victorian circus freak adopted by polite society. His moving performance won him another BAFTA Best Actor prize alongside nominations for a Golden Globe and an Oscar.

From 1975-80, Hurt was almost inarguably Britain's most celebrated actor. During this period TV work was rare but he had roles in a BBC adaptation of *Crime and Punishment* (1979) and was Fool to Olivier's Lear in *King Lear* (1983),

Right:

One of Hurt's defining roles was Caligula in 1976's *I Claudius*



a Granada production for Channel Four. Often thought of as a classically trained actor, the latter is one of only three Shakespearean roles Hurt has ever played.

1980s movie successes included Sam Peckinpah thriller *The Osterman Weekend* (1983), *Champions* (1984) the biographical story of jockey Bob Champion's fight against cancer and 1984, Orwell's SF novel adapted in the same year, his portrayal of Winston Smith winning him an Evening Standard Films Award Best Actor.

Other films were as varied as *After Darkness* (1985), *White Mischief* (1987) and a cameo spoofing his *Alien* role in Mel Brooks' *Spaceballs* (1987). The role of Stephen Ward in *Scandal* (1989) was among his personal favourites. Despite his film pedigree Hurt, surprisingly, has never earned a million dollars for a picture, "never anywhere near" he claimed – his part in Roger Corman's *Frankenstein Unbound* (1990) earned him his highest fee, of £750,000.

Hurt made a few TV appearances in the latter 1980s including introducing Jim Henson's transatlantic folk-tale fantasy series *The Storyteller* (1987), docudrama *Who Bombed Birmingham?* (1990) and mini-series *Red Fox* (1991). Perhaps his most infamous role in this period was the doomladen voiceover on a series of TV commercials from 1986, warning of the advent of AIDS.

He has continued to make several films a year for the last few decades. *Love and Death on Long Island* (1997) was another personal highlight. In 2001 he was wand merchant Mr Ollivander in *Harry Potter and the Philosopher's Stone*, a role he reprised in both parts of *The Deathly Hallows* (2010/11). Other recent genre films have included Professor Broom Bruttenholm in *Hellboy* (2004) and its two sequels, the villain's role in *V for Vendetta* (2005) and TV

movie *Indiana Jones and the Kingdom of the Crystal Skull* (2008).

He was nominated for Best Supporting Actor by the London Film Critics' Circle for gangster drama *44 Inch Chest* (2009) and played spy boss Control in *Tinker, Tailor, Soldier, Spy* (2011). A role in *Tarzan*, released 2016, is just the latest in a near endless line of film appearances.

Voice work continues apace – on film he has 'appeared' in everything from *The Tigger Movie* (2000) to narrating Lars Von Trier's *Dogville* (2003). Television voice work has included character parts in *The Gruffalo* (2009) and *Merlin* (2008-12) in which he played the dragon Kilgharrah, and narration on BBC natural history documentary *Human Planet* (2011).

Hurt's last major TV acting work, BBC Four's political drama *The Alan Clark Diaries* (2004), was well received but Hurt complained it was cheap and under-rehearsed and he has largely shunned the medium since. A rare TV role came in a 2010 remake of MR James' ghost story *Whistle and I'll Come To You*.

This antipathy towards TV made his appearance as the War Doctor all the more remarkable. Of the part he commented to Chris Hastings of the *Daily Mail*; "There is a lot of quasi-scientific nonsense which doesn't stay in your head that easily and that meant entire weekends spent on solid learning... there is a lot of learning and very little time to shoot."

Once a notorious hell-raiser, Hurt was part of a group of hard-drinking artistic and creative types who inhabited Soho for many years, a scene that also included Francis Bacon, Lucian Freud and Tom Baker. "The crowd I used to drink with, people like [Peter] O'Toole, used it as a fuel for their creativity," he would later reflect. He gave up drink in 2004, telling Nigel Farndale of *The Telegraph* in 2008: "When



Left:
John Hurt
in 1979's
*Crime and
Punishment*.

it no longer seemed to help, creatively, I mean, as it unquestionably had helped at one stage, it seemed time to give it up."

Answering criticisms of being over-prolific, Hurt was philosophical: "I've done some stinkers in the cinema," he admitted. "You can't regret it; there are always reasons for doing something, even if it's just the location."

He summed up his attitude to work to Tim Lewis of *The Guardian* in 2013. "I'm very much of the opinion that to work is better than not to work. There are others who'd say, 'No, wait around for the right thing' – and they will finish up a purer animal than me... I do turn lots of stuff down, because it's absolute crap. But I usually find something interesting enough to do."

Hurt received a Lifetime BAFTA for Outstanding British Contribution to Cinema, in 2012, marking 50 years in cinema.

In June 2015 he announced he had been diagnosed with early-stage pancreatic cancer but vowed to work on. He was knighted in 2015. ■



THE TIME OF THE DOCTOR

STORY 241

A mysterious message is being broadcast across the universe. The Time Lords are calling for help. To prevent another Time War, the Doctor heads to the besieged planet Trenzalore... where he is fated to die.



Introduction


In the same way that *The Day of the Doctor* [2013 – see page 16] can be seen as a regenerated version of *The Three Doctors* [1972/3 – see Volume 19], *The Time of the Doctor* celebrated the end of the anniversary year, and the final days of the Eleventh Doctor, in a manner not unlike *The Five Doctors* [1983 – see Volume 37]. As well as reuniting Fifth Doctor Peter Davison with his past selves, the 20th anniversary adventure also showcased his best enemies. The Daleks, the Cybermen, the Master and the Yeti – all put through their paces. Likewise, *The Time of the Doctor* opens with Daleks and Cybermen, later we have a sequence to showcase the Weeping Angels, plus cameos by the Sontarans and Silence. (A puppet of a Monoid, from *The Ark* [1966 – see Volume 7] even makes an appearance in the Doctor's puppet show.)

Below:
The aged Doctor takes life at a slower pace.



These confrontations form part of an epic battle that takes place over many centuries. A fitting end, perhaps, for Matt Smith's Doctor, who must surely be one of the character's longest-lived incarnations. At the beginning of his second series in *The Impossible Astronaut/Day of the Moon* [2011 – see Volume 66], we meet a Doctor who's lived an extra two hundred years since the last time we saw him. After setting Amy and Rory up in their own home at the end of *The God Complex* [2011 – see Volume 69] he begins to travel on his own – with indeterminate gaps between the times we see him. He continues to drop in and out of the lives of the Ponds for quite some time, maybe for many years if we assume the additional Amy and Rory sighted in *The Hungry Earth/Cold Blood* [2010 – see Volume 65] haven't travelled into the future. It's no surprise that when he's asked how old he is in *The Day of the Doctor*, he can't even remember if he's lying about his age.

Of course, it makes sense that this Doctor wants to hang about. He's used up all his regenerations and is making his final life last. His residency in the village of Christmas is sort of like retirement. But having dodged his final death in both *The Wedding of River Song* [2011 – see Volume 70] and *The Name of the Doctor* [2013 – see Volume 74] it's clear that he's not that easy to get rid of. In the end, he's saved by the Time Lords – we learned in *The Five Doctors* that they can bestow a whole new cycle of regenerations. Having held on through the centuries, the Doctor can now enjoy a whole new lease of life. ■



'HE'S USED UP ALL HIS
REGENERATIONS
AND IS MAKING HIS
FINAL LIFE LAST.'

STORY

Spacecraft from across the universe are converging on a planet in response to a message. Investigating, the Doctor beams onto one of the spacecraft – to find it's a Dalek ship! [1] He beams back to the TARDIS, blaming his new companion 'Handles'.

He receives a phone call from Clara who needs the Doctor to pose as her boyfriend at Christmas dinner. Instead, the Doctor investigates another spaceship – which turns out to be full of Cybermen.

The Doctor lands the TARDIS near Clara's home and emerges naked. He puts on some hologram clothes and meets Clara's family, but to them, he appears naked. [2]

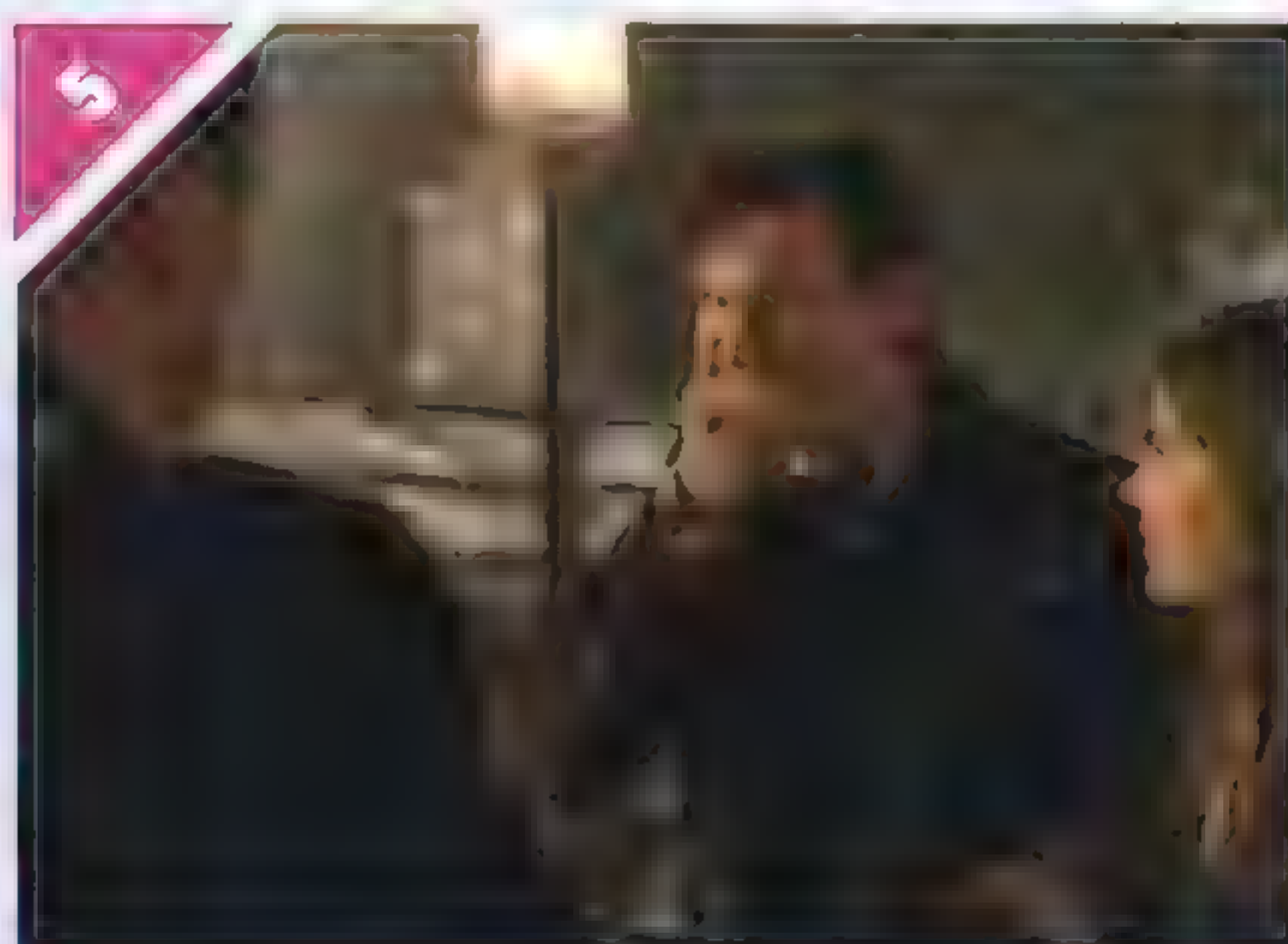
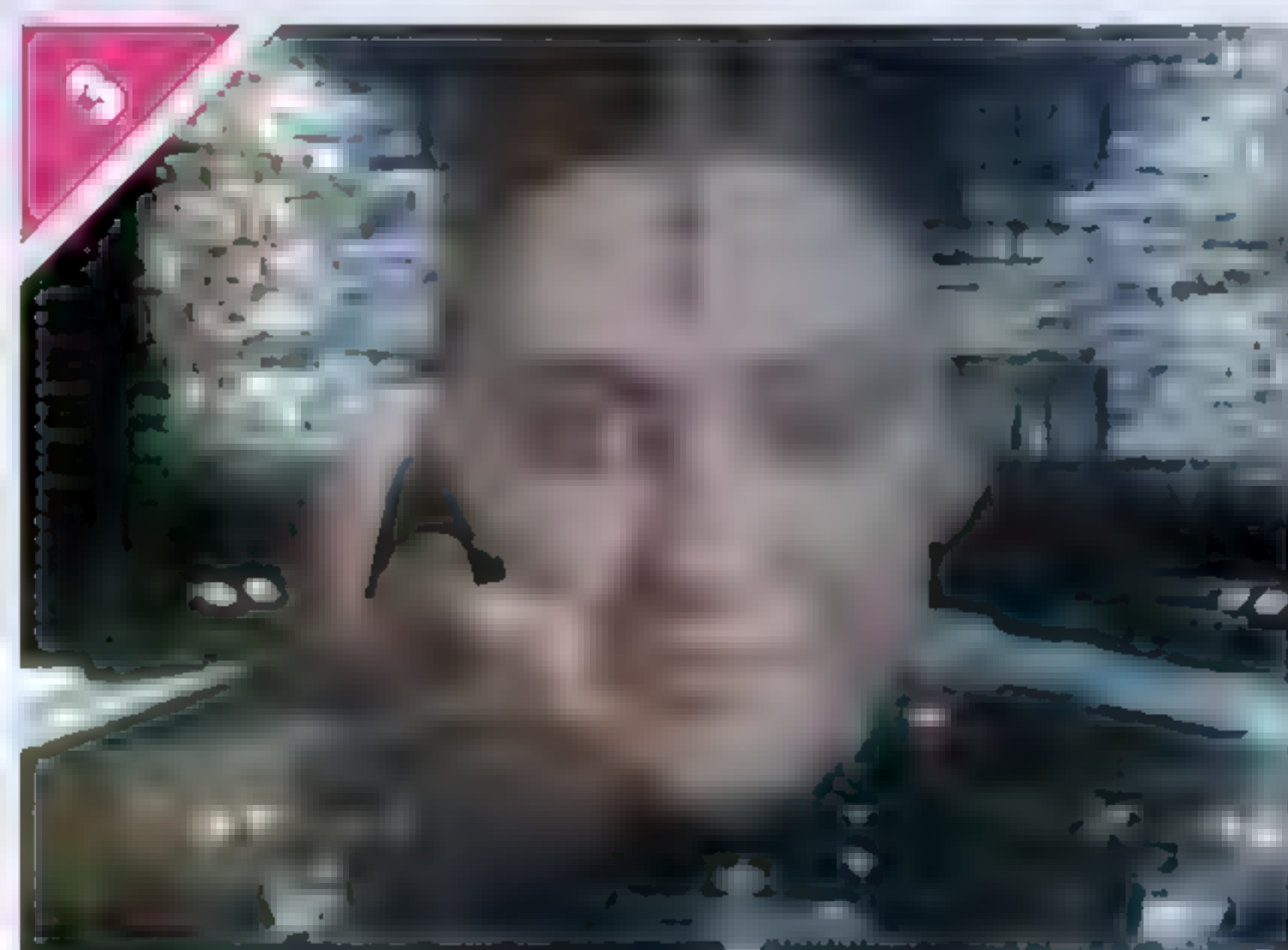
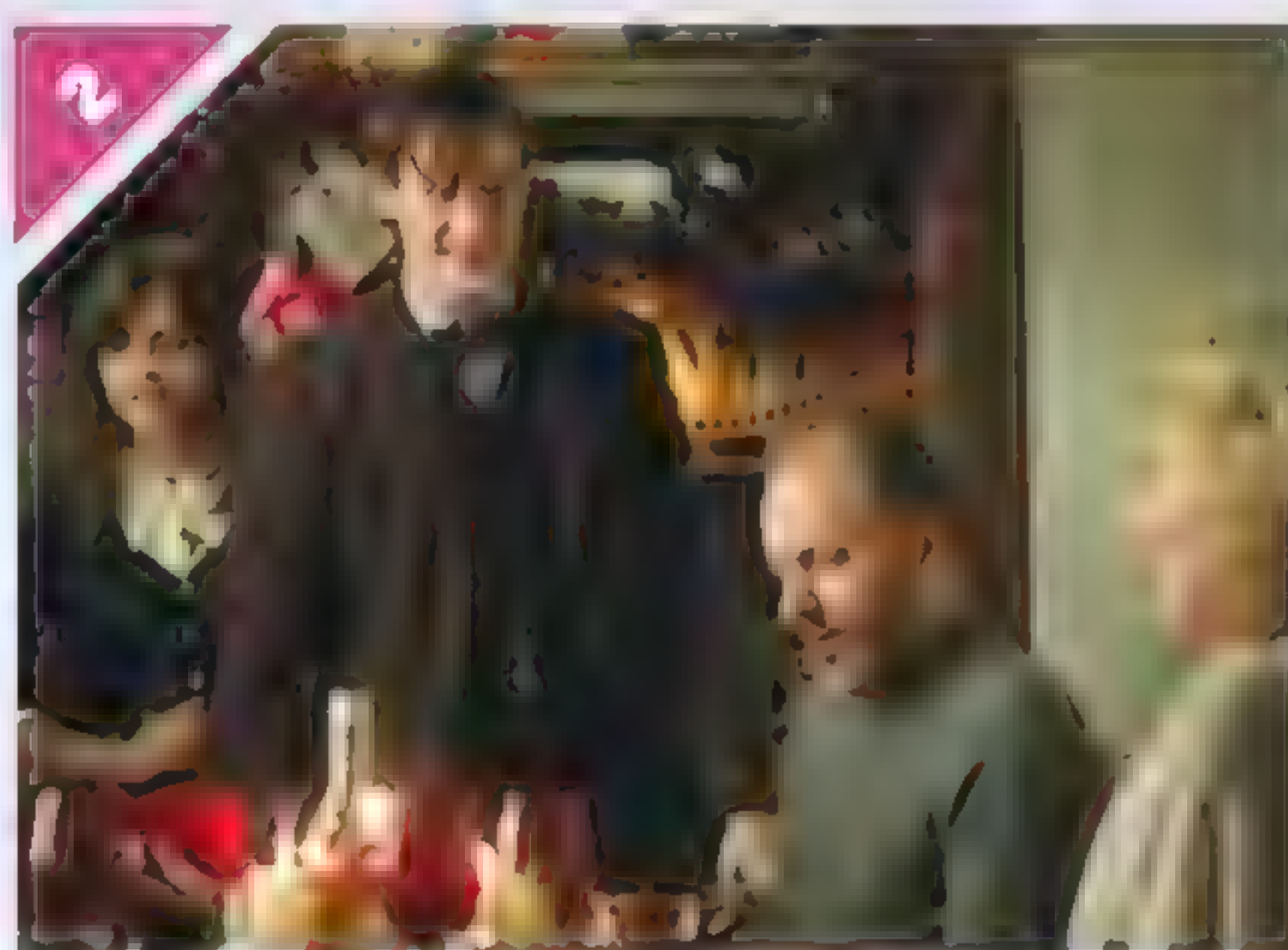
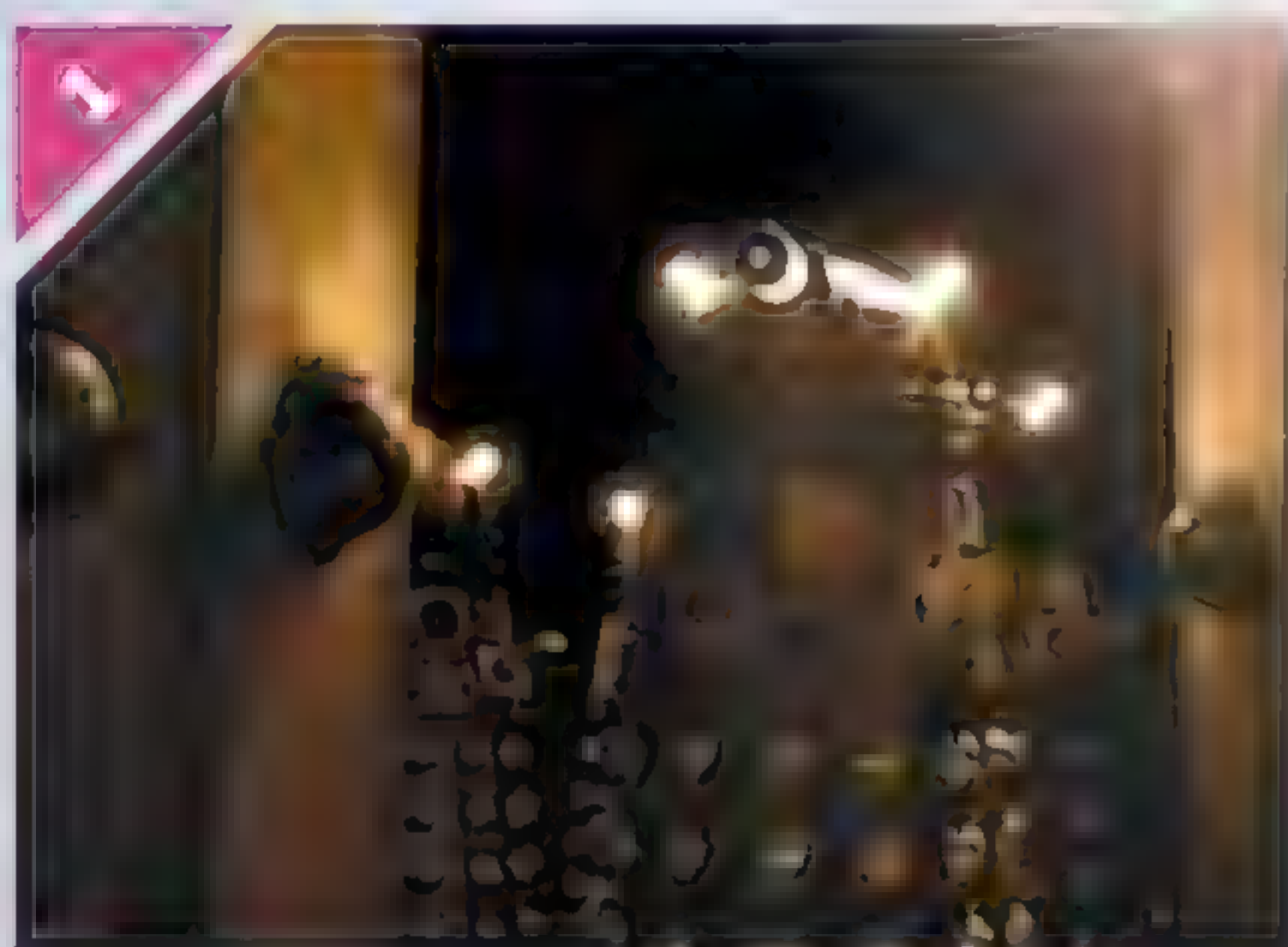
Clara joins the Doctor in the TARDIS and they return to the planet. Handles identifies it as Gallifrey. The planet is being shielded by the first ship to arrive,

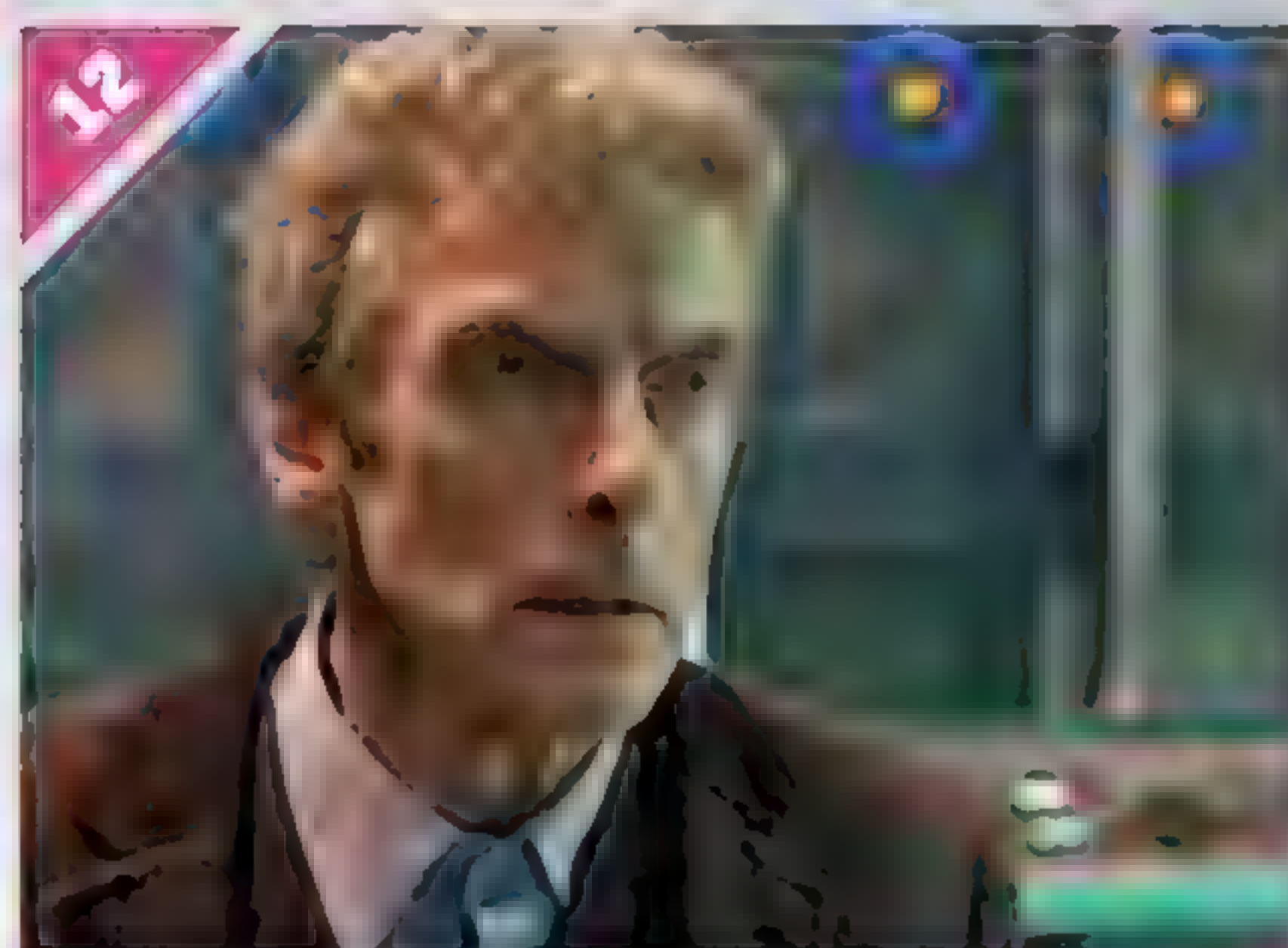
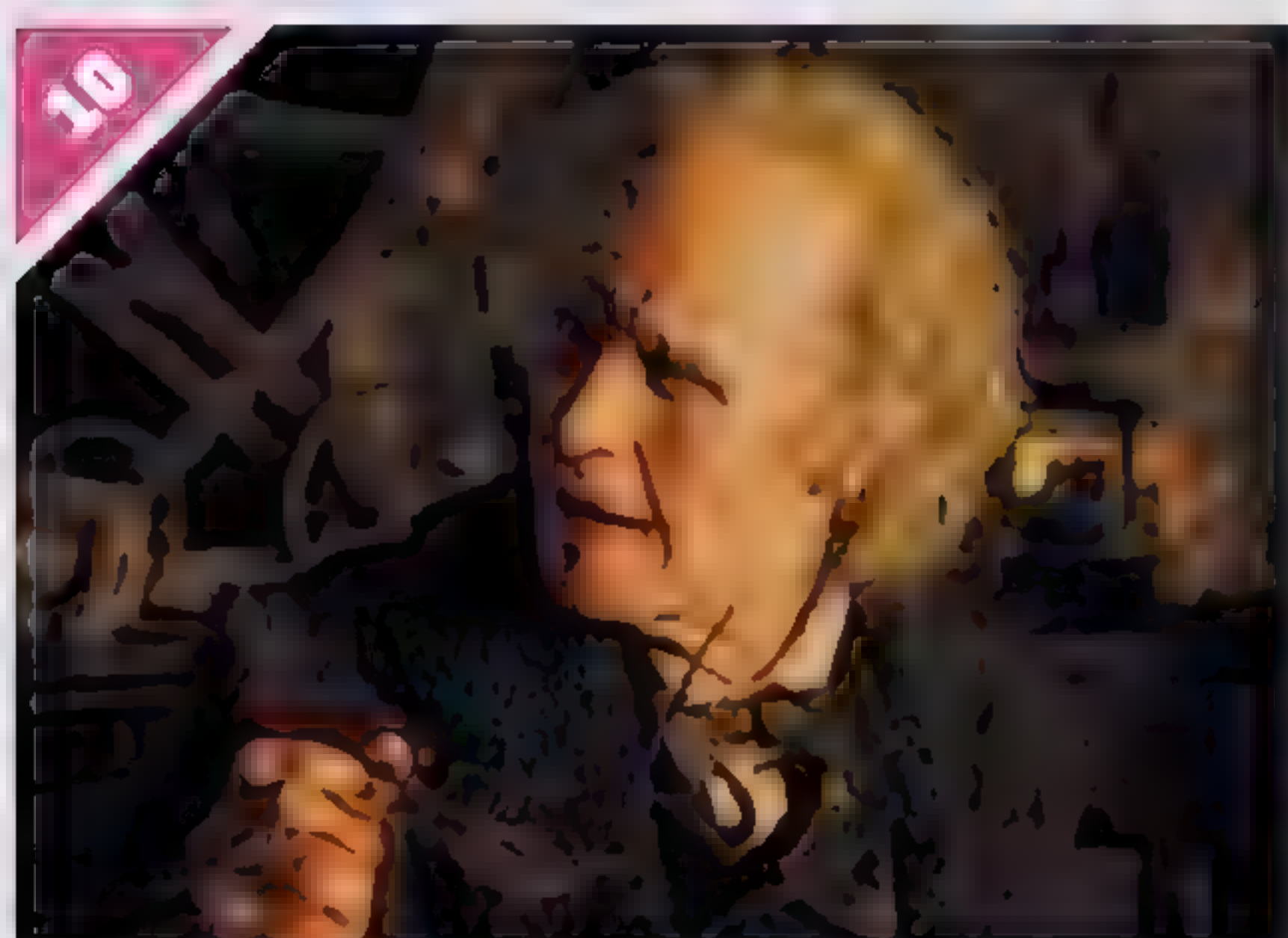
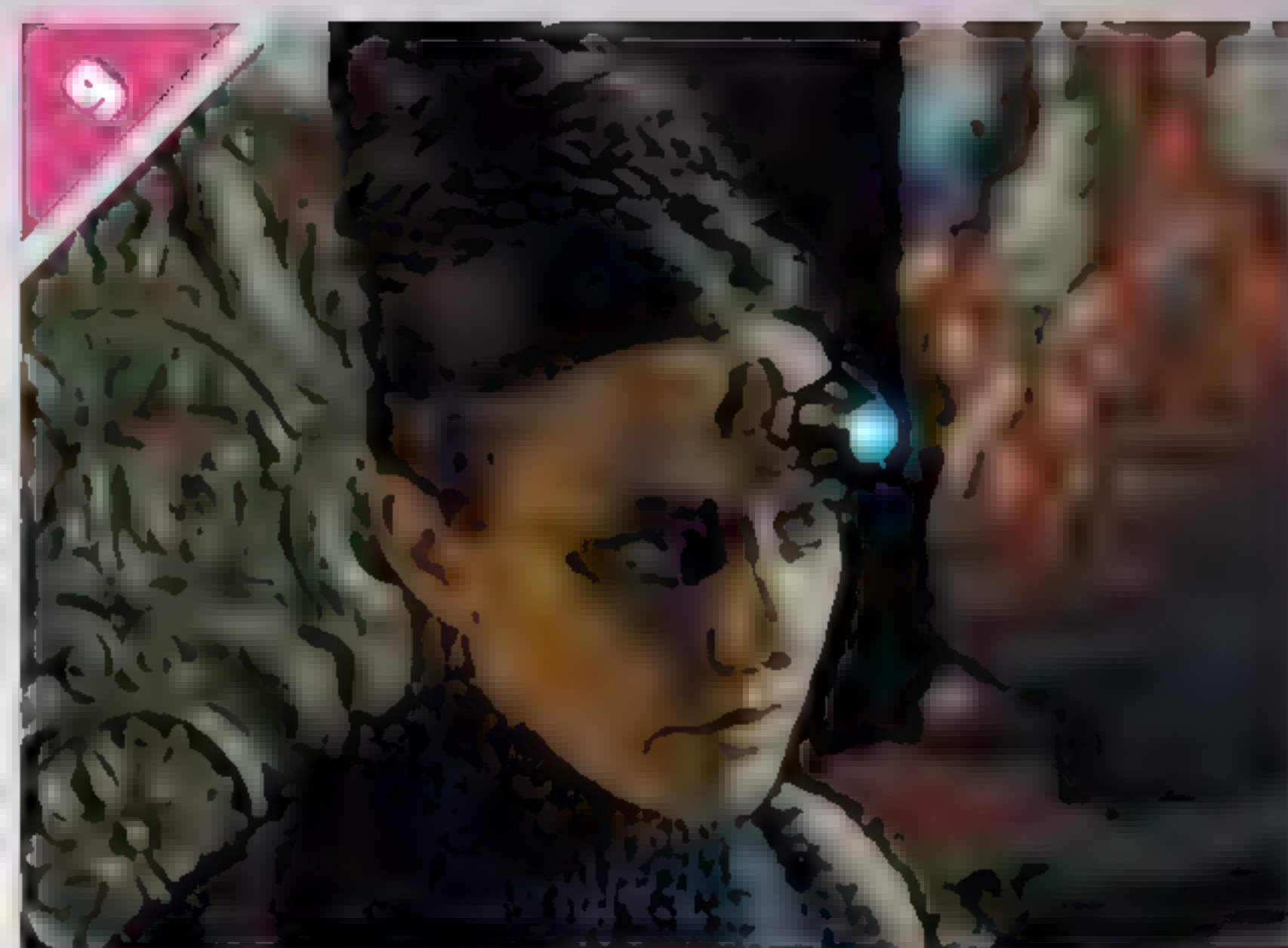
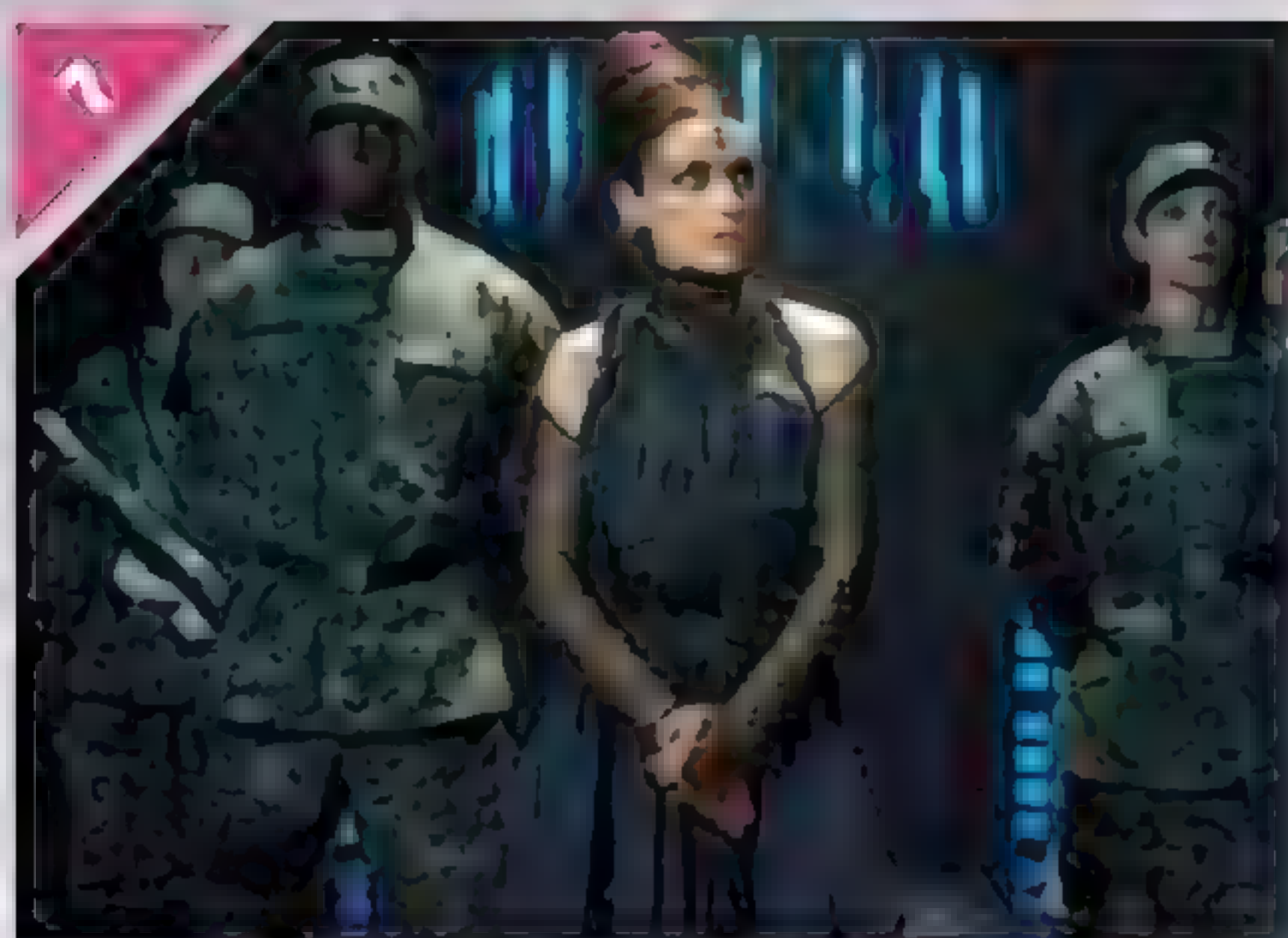
the Papal Mainframe. The Doctor and Clara are invited to go aboard by Tasha Lem. [3]

Tasha tells the Doctor that the signal is coming from a human settlement and she beams the Doctor and Clara down to investigate.

They find themselves in a snowy forest. Clara's foot is grabbed by a Weeping Angel. [4] She gets free and the Doctor summons the TARDIS using a spare key hidden beneath his wig. They use it to materialise in the settlement where they are greeted by two locals who inform them that the town is called Christmas and is surrounded by a truth field. [5]

Beneath the bell tower the Doctor locates the source of the message. It is coming through a crack in the wall – from Gallifrey! The message is "Doctor who?" The Time Lords want him to say his name so they will know it's safe to come through – but if they do, all the spacecraft surrounding the planet will attack them.





The Doctor sends Clara back to the TARDIS and it takes her back to Earth. She tries to get back inside, and it dematerialises as she puts the key in the lock. [6]

The Doctor is contacted by Tasha Lem who informs him the planet is called Trenzalore. The Doctor vows to protect it and Tasha informs the Papal Mainframe that the church is now dedicated to one cause – silence. [7]

Over the next three centuries, the Doctor defends Christmas from various invaders; Sontarans, Weeping Angels, wooden Cybermen. He becomes a hero for the town's children. [8]

The TARDIS materialises near the town – with Clara still holding the key in the lock. The Doctor takes Clara to see the dawn. There, he informs her that he has used up all 12 of his regenerations.

Tasha summons the Doctor and Clara to the Mainframe. She tells them that the Daleks attacked the Mainframe and she was killed. She is now controlled

by the Daleks. [9] Some Daleks burst in but the Doctor insults Tasha Lem which causes her to regain control and destroy the Daleks.

The Doctor uses the TARDIS to send Clara home again, but Clara's dinner with Clara's dad, Clara's gran and Linda is disturbed by the sound of the TARDIS returning. It has been piloted by Tasha Lem, who has come to take her to the Doctor.

She finds that the Doctor is now an old man. [10] A Dalek ship looms overhead and the Doctor ascends the tower. Clara pleads with the Time Lords to help. She joins the Doctor at the top of the bell tower – and the crack appears in the sky, filling the Doctor with regeneration energy. He destroys the Dalek ship. [11]

Clara finds the Doctor in the TARDIS. He tells her that he now has got a whole new regeneration cycle. He sees Amy Pond, then abruptly turns into a brand-new Doctor! [12]

A portrait of Matt Smith as the Eleventh Doctor. He is looking directly at the camera with a slight, knowing smile. He is holding his sonic screwdriver in his right hand, pointing it upwards. He is wearing his signature dark blue pinstriped jacket over a dark blue shirt and a dark blue bow tie. The background is a soft, out-of-focus grey.

THE T. OF THE DOCTOR

"IT'S A PROPER FINALE FOR MATT SMITH. IT'S THE STORY THAT WE'VE BEEN TELLING SINCE HE FIRST PUT THE BOW TIE ON."

Pre-production

"It's a proper finale for Matt Smith. It's the story that we've been telling since he first put the bow tie on. A lot of stuff we've left hanging we tie up there. And it's Trenzalore!" lead writer Steven Moffat informed journalists at the ExCeL event in November 2013, little over a month before the transmission of the 800th televised episode of *Doctor Who*, the Eleventh Doctor's swansong: *The Time of the Doctor*.

When in late 2009 Matt Smith had signed on as the lead of the successful BBC One series, which he knew barely anything about, he indicated to executive producer Steven Moffat that he planned to play the Doctor for approximately three years, which seemed to be the average stay for previous incarnations. However, progressing into the role, Matt discovered a massive love for the long-running series. When Steven discussed with him how 2013 would be the series' 50th anniversary, the young actor realised that such an occasion was too exciting to miss out on. Furthermore, if Matt appeared in the 50th Anniversary Special, the traditional Christmas Special scheduled for 2013 could see his departure and offer a glimpse of his successor – adding to the show's media profile which was sure to be high during the golden anniversary year.

During 2012, Steven took Matt out for lunch to discuss whether or not the actor would stay for a fourth complete series beyond the projected Specials in 2013. Deeply enjoying his time on *Doctor Who*, Matt told the showrunner, who had become a good friend, "If I do another

series, I think I might do two more series, or three more series. I think I might *never* leave." Earlier that year, Matt had seen how painful it had been for actors Karen Gillan and Arthur Darvill – with whom he had worked closely for three years – to leave *Doctor Who*, and had recalled their sense of denial when they began on their final episodes. "You always know that you can't do it for ever," the actor told *Doctor Who Magazine*, while Steven explained, "In the time that Matt's played the Doctor, he's become so wedded to that role, and so in love with it, that giving it up was incredibly difficult for him."

It was agreed: Matt would leave *Doctor Who* on Christmas Day 2013. "We did have discussions with the BBC, including [Controller of Drama Commissioning] Ben Stephenson," Steven recalled in *Doctor Who Magazine*. "There was the not unreasonable reaction. 'You're going to kill Matt Smith



Left:
The end is nigh
for the Doctor.



Above:
Exterminate!

on Christmas Day?!” However, Steven assured Ben that there would still be a strong emphasis on Christmas alongside the conclusion of the current Doctor’s era.

Early public rumours of Matt’s departure started to appear in tabloid newspapers such as *The Sun* on Friday 22 March, a week before the 2013 series debuted. This suggested that Matt would be regenerating

Connections: Eye-stalks

► People possessed by the Daleks exhibited a Dalek eye-stalk from their forehead as in *Asylum of the Daleks* [2012 – see Volume 70]. The Doctor commented that the Daleks should not have known who he was since on that occasion

Oswin had wiped all their knowledge of him.



in a Christmas Special, and cited Matt’s own comments about seeing “what 2014 holds” on *The Jonathan Ross Show* the previous week. The BBC’s response was, ‘Sorry folks, but even we don’t know what’s going to happen at Christmas. It’s not been written yet!’ As always, potential successors were speculated upon in the press including Rory Kinnear, David Harewood, Benedict Cumberbatch, Dame Helen Mirren and Alex Jennings. Speculation

rumbled on for some weeks. In early May, Matt flew to Detroit to start filming Ryan Gosling’s film *How to Catch a Monster...* and was soon spotted with the shaven head required for his role as Bully. Then on Saturday 18 May as the 2013 series came to an end with transmission of *The Name of the Doctor* [2013 – see Volume 74], *The Sun’s TV Magazine* published quotes from Matt who indicated, “We come back and shoot the Christmas Special over the summer, then we go on to the next series, which will either start filming at the end of this year or at the start of 2014.” Matt then joined Jenna Coleman (who had been aware of Matt’s impending departure around the time she fully joined the series) and Steven Moffat at the Waldorf Astoria in New York on Monday 20 to collect an Institutional Peabody Award for *Doctor Who* at the 72nd Annual George Foster Peabody Awards, celebrating excellence in radio and television. While in New York, Matt and Jenna also met up with Arthur Darvill who was appearing on Broadway in *Once*.

Grand finale

On Saturday 1 June, the BBC confirmed that Matt would indeed be leaving *Doctor Who*, regenerating in the Christmas Special. “*Doctor Who* has been the most brilliant experience for me as an actor and a bloke, and that largely is down to the cast, crew and fans of the show,” explained Matt. “I’m incredibly proud of what we have achieved over the last four years.” BBC Entertainment Correspondent Lizo Mzimba presented a bulletin about the lead actor’s departure on that evening’s news. On Radio 4’s *Today* at 8.20am on Monday 3 June, writer Jenny T Colgan and broadcaster Matthew Sweet discussed possible casting, emphasising

that anything was possible. BBC Radio Wales presenter Jason Mohammad put himself forward as a candidate on Tuesday 4, while on Wednesday afternoon Radio 4's *The Media Show* discussed the subject with former BBC One controller Lorraine Heggessey.

Waiting beside the TARDIS, Jenna Coleman represented *Doctor Who* when Queen Elizabeth officially opened the new extension of BBC's Broadcasting House in London on Friday 7 June. Jenna was repeatedly asked who the new Doctor was, but was able to answer that she honestly didn't know. Another Royal encounter was soon confirmed on Wednesday 19; in early July, the Prince of Wales and Duchess of Cornwall would visit the TARDIS set at Roath Lock during Wales Week, a venture to promote the region.

"Well, it's always just terrifying," Steven Moffat told *Entertainment Weekly* when asked about the process of casting the

new Doctor, adding, "we'll announce a new Doctor within days of finalising the new Doctor." In the coming weeks, Matt attended the Glastonbury Festival with physicist Brian Cox, flew out to St Petersburg to host the Worldwide Finals of Microsoft's Imagine Cup global student software competition on Thursday 11 July, and then returned to join Jenna at the *Doctor Who* Proms over Saturday 13 and Sunday 14. And by now – with his *Sherlock* script *His Last Vow* about to enter production – Steven started to assemble his many thoughts for Matt's grand finale.

When Steven began writing for the Eleventh Doctor in 2009, he had

Connections: Regeneration

► The ability of a Time Lord to regenerate only 12 times had been established in *The Deadly Assassin* [1976 – see Volume 26] although in *The Five Doctors* [1983 – see Volume 37] the Time Lords had offered the Master regeneration and a new life cycle – beyond his prolonged existence to be achieved by stealing another's body in *The Keeper of Traken* [1981 – see Volume 33].



Left:
How will Clara cope without her Doctor?

Connections: Number 11

► Clara believed that the Eleventh Doctor was indeed "Number 11" but the Doctor referred to the incarnation who had not called himself the Doctor during the Time War ("Captain Grumpy") as seen in *The Day of the Doctor* [2013 – see page 16], and also how the Tenth Doctor regenerated in *The Stolen Earth/Journey's End* [2008

– see Volume 60] but kept the same face.



speculated on how some of the first things that the new incarnation became involved with could be from his future. Consequently, his final adventure would see him trying to stop his own destiny from occurring. As such, Steven decided that key elements introduced during the Eleventh Doctor's debut in *The Eleventh Hour* [2010 – see Volume 63] would only be resolved in his last episode. "The Special ties up stuff from all corners of Matt's tenure – there are things I set in motion in Matt's very first episode that I'm paying off now," explained Steven to

Doctor Who Magazine. In particular, Steven aimed to wrap up the story of the Silence, the Crack in Time, the TARDIS explosion, and the religious sect which had attempted to have the Doctor killed by creating River

Song to prevent catastrophic events on the planet Trenzalore.

"Christmas should look like Christmas," Steven commented to the BBC's website. The writer always felt disappointed with Christmas Specials that were set in the summer and wanted to employ all the festive clichés of snowy landscapes – hence the eternally frozen town called Christmas which only had a brief glimpse of sunlight every day. This dark setting also suited the dark tale of the Doctor facing centuries of war. Steven saw the Eleventh Doctor's final adventure as a titanic battle across centuries in which he protected innocents from familiar alien foes. The creation of 'the Other Doctor' for *The Day of the Doctor* [2013 – see page 16] had now moved the Eleventh Doctor one step closer to the 13th and final incarnation allowed to Time Lords, and – considering the events of 2008's *Journey's End* [2008 – see Volume 60] – Steven postulated that another regeneration had been burnt up by the Tenth Doctor... meaning that the Doctor's

Below:
Defender of
Christmas.



regeneration would have even greater significance as he would need to cheat Time Lord biological science in order to survive. This would also tie in with the fate of Gallifrey, as had been seen in the 50th Anniversary Special.

Steven was also considering the Eleventh Doctor's final moments, in which he would see glimpses of his former companion Amy Pond, initially as young Amelia (when he first met her minutes after his regeneration), and then in adulthood when she had been taken from him. "I didn't think I would go that way, but a couple of months before I wrote it I did say to [writer] Mark [Gatiss] that I thought I knew what his last moment would be," Steven commented, "and indeed his last line. But if it didn't fit the scene, I wouldn't crowbar it in."

The next Doctor

Matt and Steven arrived at Comic-Con International in San Diego on Wednesday 17 July, and Steven told Matt that he had started roughing out his swansong script. Matt joined the Brave New Warriors panel alongside stars from shows like *Game of Thrones* on the afternoon of Thursday 18 July; "It wasn't an easy decision to come to," Matt explained of his departure. "You can't play it for ever. And look, they'll get someone amazing." Matt, Jenna and Steven recorded numerous interviews and on Saturday 20 attended a charity event at Nerd HQ where Steven claimed to be on page 22 of the Christmas script and declared, "We're determined to make it the best episode ever."

The comments from the panel fuelled various news articles such as the *Daily Mail's* *I know how it ends... I turn into a woman* on Tuesday 23 July. Meanwhile



Above: Cyber-plans are being hatched.

back in the USA, on Wednesday 24, Matt recorded a message for his successor at the Beverly Hilton Hotel in Los Angeles to be screened as part of BBC One's *Doctor Who Live: The Next Doctor*. Matt then joined Jenna and producer Marcus Wilson at the Television Critics Association press tour on the morning of Thursday 25, commenting that he had not seen the script for his final episode yet and noted, "It is going to be emotional for me because it's been four years."

'Okay Christmas. Here we go!' tweeted Marcus Wilson at 8.43am on Monday 29 July. The director hired for the Christmas Special was Jamie Payne, who had helmed *Hide* in spring 2012, and had recently been working on BBC One's *The White Queen* and ITV's *The Bletchley Circle*. A new script editor also joined in the form of Derek Ritchie, a former assistant director on series such as *Being Human*, who had become a script editor at BBC Cymru on shows including *Wizards vs Aliens*.

Connections: Silence will fall

► The Papal Mainframe was first seen in *The Time of Angels/Flesh and Stone* [2010 - see Volume 64]. The background to the Silents - first seen in *The Impossible Astronaut/Day of the Moon* [2011 - see Volume 66] - was also revealed with relation to the Papal Mainframe; the belief that silence would fall when the oldest question in the universe was asked had been noted in *Let's Kill Hitler* [2011 - see Volume 68].



Then, on Sunday 4 August, *Doctor Who Live: The Next Doctor* revealed to the world that Matt's successor would be acclaimed Scots actor Peter Capaldi.

Steven completed a first draft – or Tone Meeting Draft – of the *Christmas Special 2013* on Monday 12 August; at this point the script was named *Twelfth Night*, with the title of William Shakespeare's comedy being appropriate for the end of the Doctor's twelfth regeneration. Two key elements were included specifically to suit Matt Smith. First of all, Matt's hair had not fully regrown following his movie project and so – since he would have to wear a wig as the Doctor – it was written that the Doctor was now bald and *was* wearing a wig! Furthermore, Matt had an operation on his knee during August and was using crutches at times; in case he was still suffering during recording in September, Steven wrote much of the older Doctor's action showing him walking with a stick... explaining that he had a wooden leg after losing his own in an attack from a Weeping Angel which turned it to stone.

In Draft 1 of *Twelfth Night (Christmas Special 2013)*, while talking to Handles

Connections: Miss Oswald

► As in *The Day of the Doctor* [2013 – see page 16], Clara was an English teacher. Clara's father Dave – previously seen in his youth in *The Rings of Akhaten* [2013 – see Volume 73] – reappeared; his wife Ellie had died in 2005 and he was now with

a lady called Linda. Dave's mother was also seen.



about the planet below, the Doctor pondered, "What do they think is down there? Really amazing ice cream?" Handles then offered the information, "It is not really amazing ice cream," before the Doctor asked him to identify "Planet Boring" and told him to pick a random number "between ten and a hundred" before reminding him about the phone. When Clara phoned the Doctor, she explained of her relatives, "If they thought I didn't have a boyfriend,

they'd have brought one for me... They're desperate for me to get married. My Dad's girlfriend wants me to have kids." "Well that'll never work, you're both women," replied the Doctor.

Waiting for Christmas dinner at Clara's flat, Clara's dad observed that Uncle Reg was going to be late, with Linda adding that his "friend" Phil was looking everywhere for him. "His *husband* Phil," corrected Clara. "Civil partnership does not a husband make," claimed Linda. "Well I'm sure you can resume that conversation from last Christmas," continued Clara, "and I for one am looking forward to sticking my head out of a window and screaming to God for a merciful death."

Turkey

In the TARDIS, while Handles attempted to identify "Planet Boring", Clara asked about the turkey and the Doctor replied, "The way you cook a Turkey? All the time in the world. In the *universe*. All the time there ever was on Gallifrey!" "Correct designation," said the Cyberhead as it identified the signal's origin, "Planet X is Planet Gallifrey." When the Papal Mainframe appeared outside the TARDIS doorway and Tasha Lem appeared in the vessel's opening, she beckoned them on board. Two soldier clerics stepped forward with a roll of red silken carpet which they threw out into space, forming a fluttering walkway to the TARDIS doorway. "There's an air corridor – we have five minutes to use it," explained the Doctor. Clara took her hologram pill – changing her clothes – and eyed the space carpet asking, "That thing will take our weight, will it?" "Try it," said the Time Lord, and after Clara stepped onto the silk added, "Phew! Apparently, it will!" Looking down at the planet, the Doctor



confirmed it wasn't Gallifrey: "Wrong size, wrong colour, wrong everything." He then asked her how she felt when after seeing other worlds he showed her Earth and she felt a little tug. "Like I can't breathe for a moment," agreed Clara, to which the Doctor explained, "Everyone feels that. It's called the sigh of home. I haven't felt it in a while and I'm not feeling it now." He looked sad at this thought. "I'd hug you, but... holograms," reminded Clara. "Not good for hugging," agreed the Doctor.

In the Papal Mainframe, Tasha Lem said to the Doctor, "Oh – you've got a new face too!" and then informed Clara, "I have confidential matters to discuss with the babe." When Clara exclaimed at this name, Tasha continued, "Sorry, *Doctor* now, isn't it?" Asking Clara to wait outside, the Mother Superior added, "You are a sanctified guest, you will be perfectly safe. But if anyone does annoy you, please inform me, and I will personally put them

to death... It would be no trouble... Even if you see someone you don't like the look of..." When Tasha told the Doctor that everyone who detected the signal felt fear, the Time Lord replied that he wasn't afraid. "You're not even scared of me," remarked Tasha. "Little bit scared," admitted the Doctor, "You keep eyeing my carotid." "I'm a nun," replied the Mother Superior, "but I'm still allowed to *look*." Outside, when the Silent advanced on Clara it told her: "Do not be afraid. You are a sanctified guest. We do you honour." Preparing to teleport the Doctor and Clara down to the planet, Tasha remarked: "It's a massacre waiting to start, and I won't let you start it. It would be the greatest pleasure to kill you, Doctor... but that doesn't mean I trust you." "You're a very screwed-up person, did you know that?" the Doctor remarked, to which Tasha replied, "I'm a space security nun, it's been mentioned." Tasha asked Clara if she really

Above:
Space
security nun,
Tasha Lem.

Connections: Gallifrey lost

► The loss of Gallifrey had been established in *The Day of the Doctor* [2013 – see page 16]. The Doctor admitted to his theft of the TARDIS and breaking the laws of the Time Lords, as revealed during his trial in *The War Games* [1969 – see Volume 14].



wanted to face the dangers on the planet below. “The alternative is Christmas dinner,” replied the teacher. After the Doctor and Clara had departed, Colonel Mandrogar stepped from the shadows, asking Tasha if she was sure the Doctor was the right person to send down to the farming towns. “But I doubt even the Doctor could start a war on the fields of Trenzalore,” replied the Mother Superious.

Fleeing the Angels, the Doctor explained to Clara that these were “bad guys... they must have got past Tasha’s shield”. Leaving the forest, the pair arrived at a frozen lake and took the chance that the ice would support their weight to get them to the village. However, Angels started to rise through the ice. Clara looked at the lake

while the Doctor looked at the forest behind them to keep the Angels at bay; the Doctor summoned the TARDIS as they stood at the edge of the lake.

Arriving in the town by TARDIS, Clara saw the decorations and asked if it was Christmas, but the Doctor glanced at his watch and said it was July, describing the snow farm they had arrived in as “the little snow farm, that set the universe running”. Looking up at the clock tower, the Doctor ominously remarked, “What do clock towers normally say?... Midnight. Sometimes they say midnight.” In this draft, the couple that the travellers met were referred to merely as ‘Man’ and ‘Woman’, and after they had moved off, the Doctor ruminated as he looked at the clock tower, “A town called Christmas. A town *based* on Christmas, where nobody can tell a lie. I almost hate to find out what’s wrong with it.” Meanwhile, on the Papal Mainframe, Mandrogar and Tasha

Right:

A chilling adventure for the Doctor and Clara.



looked at the end of the red carpet where the TARDIS had been and confirmed that it was on the planet. Tasha demanded to be patched through to the Doctor now, reminding the Colonel what had happened to his predecessor that morning: “And I’m still hungry!”

Guardian of Trenzalore

Having entered the clock tower using his sonic screwdriver, the Doctor helped Handles to decode the message using the “Presidential Seal of Ancient Gallifrey – nicked it for a bet when I was 97”. On hearing the decoded message, Clara pointed out it was a question for the Doctor. “It’s a life-line... They need to know I’m here,” said the Time Lord, instructing Clara to insert the device from his pocket into the sonic charger to activate the TARDIS force-field in order to protect the town. As Clara ran back to the TARDIS, she saw Tasha Lem’s vast face appear in the sky and speak to the Doctor who was atop the clock tower; “I have only one thing to say to you – nose clippers!” quipped the Doctor. Tasha told him, “The Time War deleted itself from history. The Time Lords are a thing of nightmares. But that nightmare has summoned all these creatures, in fear and dread of what may be returning.” As Time Lord and Mother Superior reached stalemate, the Doctor explained that his people were calling for help... and that he had a plan. Stating that he would protect the town and planned “to live a long time”, the Doctor watched Tasha’s image disappear... only to return briefly and add, “I do still think you’re sexy.” In the Papal Mainframe, Tasha declared that “the war of Trenzalore is now begun”.

Addressing the locals from the top of the tower, the Doctor asked, “Does this



Left:
Attack of
the wooden
Cyberman!

town have any kind of, I dunno, sheriff? A protector, a... guardian. Bloke in a hat?” “We have never needed one,” replied the woman he met earlier. “Of course you haven’t, not this town,” agreed the Time Lord, “Do you have a doctor?” “Not for a while,” replied the man. “Well then...” called the Doctor, spreading his hands and calling, “Merry Christmas!”

The first assault seen on the town was – after 300 years – the arrival of a large, polished wooden sphere which landed in the snow and rolled into a barn; the sphere split open to reveal a wooden Cyberman first spotted by Barnable, a child passing the barn. The Doctor was summoned by Barnable calling “Father!” at the tower, and the Time Lord told him, “Stay back from it, you know the rule.” Descending, the ageing Doctor told Barnable that he could be his “side-kick” and asked, “Who’s the town badass?” “My mum,” replied the boy. “Apart from your mum?” asked the Doctor. “My gran,” said Barnable. “Me! Me, I’m the town badass,” insisted the Doctor before he disposed of

Connections: Trenzalore

► Trenzalore had first been mentioned in *The Wedding of River Song* [2011 – see Volume 70] and visited in *The Name of the Doctor* [2013 – see Volume 74], and the Doctor recalled to Clara their visit there in the world’s future.



Right:

Red wellies and a bobble hat... The Doctor remembers little Amelia Pond.

the wooden Cyberman. When the TARDIS arrived with Clara holding on, the Doctor told Barnable this was, “Clara Oswald. New badass in town.” Barnable thought that this was the person the Doctor was always going on about: “You did all those drawings of her... And there was a time you got sick and started crying, and you were all...” Denying this, the Doctor sent the boy away. As he ate marshmallows atop the tower with Clara, the Doctor told her, “I’ve buried a lot of people here. Here and everywhere, over the years. Nothing ever lasts. Everything just *ends*. I stole a time machine once – ran round the universe, trying to put it all back together. But however fast you run, it just keeps falling apart.”

Arriving back on the Papal Mainframe, when Clara asked about the Silents, the Doctor asked her, “Ever watched the Apollo moon landing?” “Not into space stuff,” replied Clara. Centuries later, Tasha

was now aided by the female Colonel Meme.

Seeing the man she thought was the grown-up Barnable calling for “Father!” at the clock tower, on meeting the aged Doctor, Clara asked why they called him this name. “It’s the title they gave me. Father. Father of the town,” smiled the ancient Doctor, “I’m Father Christmas.” When the Daleks told the Doctor – atop the tower – that he would die and the Time Lords would never return, the Doctor replied, “The bleedin’ obvious – it never gets boring for you lot, does it?”

When Clara discovered the younger Doctor back in



the TARDIS, the stage directions noted he was ‘wearing his old tweedy costume, from *The Eleventh Hour*’. As the Doctor looked around the TARDIS, ‘Suddenly a little girl runs past him – in a red coat and red wellies and a bobble hat. Little Amelia Pond. She races up the stairs to the encircling walkway and disappears from sight... He’s turning now, seeing all his friends waving at him from the walkway. There’s Craig and Sophie, and their son. He’s a couple of years old now. Turning, there’s Dorium Maldovar. He makes a comical little gesture at his head – oops! There’s Vastra and Jenny, waving. Strax giving a Sontaran salute. Brian Williams – a little nod hello. River Song, blowing the sexiest kiss, and winking. And then, there they are, like the King and Queen of the Prom. The Ponds. Rory and Amy.’ This version of the script ended abruptly as Clara saw the Doctor’s new face: ‘A new face stares back at her, clever and fierce. The Twelfth Doctor has arrived!!’

In Draft 2 of *Twelfth Night* on Monday 19 August, omissions included the ice cream dialogue, Clara’s comments about having kids and Uncle Reg, Clara’s offer to comfort the Doctor, Tasha talking to “Babe” and offering to kill people for

Connections: Familiar foes

► Among the familiar races present at Trenzalore were the Daleks (last seen in *The Day of the Doctor* [2013 – see page 16]), the Cybermen (introduced in *The Tenth Planet* [1966 – see Volume 8] and most recently seen in 2013’s *Nightmare in Silver* [2013 – see Volume 74]), the Weeping Angels (first seen in 2007’s *Blink* [2007 – see Volume 56] and the Sontarans (introduced in *The Time Warrior* [1973 – see Volume 20]).



Clara, Tasha's Trenzalore revelation, the frozen lake sequence, the Doctor being "Father Christmas", the "badass" dialogue, the Apollo references, and the "bleedin' obvious" exchange. The limitation on Handles' random number was lifted (allowing Handles now to give the reminder as his last words), and arriving in Christmas, the Doctor now compared the name of the place to Easter Island. After 300 years, the Sontarans and 'a Sontaran tank (promised by Mike Tucker)' were added before the arrival of the wooden sphere. In the clock tower, Clara now saw all the drawings of the Doctor done by the children and looked at all the toys he now mended for them. After seeing Amy, the Doctor now undid his bow tie and let it fall. The script ran longer as the 'New Doctor' exclaimed, "Clara! You look different," and as the TARDIS lurched remarked, "Well you know what that is, don't you... We're in trouble now!"

End of an era

The *Read-Through Draft (Draft 3)* dated Friday 30 August had dropped the *Twelfth Night* title and was now simply *Doctor Who: Christmas Special 2013*. Deletions included the "Planet Boring" material, the red space-carpet, Clara comparing the unknown planet to Christmas dinner, Tasha threatening Mandrogar, the wooden sphere, and the Doctor ruminating on his life to Clara atop the tower. The couple in the town were now named Abramal and Marta, and the Doctor now descended the tower to offer his services even if only as a "bloke in a hat." The sequence with the invisible Sontaran tank was expanded and the montage of the Doctor with the children's pictures, the puppet show and the Doctor dancing the 'Drunken Giraffe' were all added. In the

TARDIS, the dying Doctor now saw 'Little Amelia Pond... There's Barnable. He's holding the Cyberhead, waving... River Song... The Ponds. Rory and Amy.'

Matt and Jenna took part in a promotional shoot with Red Bee Media in London on Monday 2 September. On Tuesday 3, Jenna travelled to Cardiff while Matt spent the day at the Soho Hotel on Richmond Mews doing press interviews; he also recorded material for anniversary programmes including *Who is the Doctor?*, *The Culture Show* and *The Story of Tock*, and that evening presented at the GQ Men of the Year Awards.

"I did it for a film, but it means I have to wear a wig in *Doctor Who* which is a nightmare," Matt Smith explained to Richard Arnold about his severe haircut in an interview recorded at the GQ event and aired on ITV's *Daybreak* at 7.50am

Connections: Spaceship sightings

► The spaceships seen at Trenzalore included the vessels of the Judoon (first seen in *Smith and Jones* [2007 - see Volume 54]) and the Silurians (which debuted in 1970's *Doctor Who and the Silurians* [1970 - see Volume 15]).



Below:
Where's your hair gone, Doc?





THE TIME OF THE DOCTOR

"IT'LL BE SAD — THE END OF A
WONDERFUL ERA."

on Wednesday 4 September. "I'm excited. I start shooting the Christmas Special Sunday. It'll be sad – the end of a wonderful era." While Jenna undertook Additional Dialogue Recording (ADR) work on the Wednesday morning, Matt travelled from London to Cardiff in time for the readthrough at noon in Roath Lock's Conference Room GF68/69. A behind-the-scenes crew – who would be present during production – was on hand to chronicle Matt's final adventure. However – as Steven anticipated – Matt was in turmoil at the reality of confronting the end of his time in the TARDIS. "It was emotional. I think possibly the beginning of the end is more emotional than the actual end," Steven told BBC Media. "The readthroughs are the moments that tend to get people because obviously the shoot dissolves into what we hope will be a tremendously exciting wrap party."

A Christmas star

Since only a few of the guest cast members were present, Derek Ritchie was due to read in the lines of the new Doctor at the very end of the script, but Steven warned him that they probably wouldn't get that far. As Matt spoke the line, "I will not forget one line of this. Not one day..." he broke down in tears. Recalling this moment in *Doctor Who Magazine*, Steven explained, "I just kept monitoring Matt to see what state he was in, and got him to read as far as I thought we could reasonably go without it being an act of sadism, and then I got him out of the room." "I don't know what happened to me to be honest with you!" Matt later told the behind-the-scenes team. Following the readthrough, Matt undertook more PR duties, and was interviewed on the standing Studio 4 TARDIS set by *Blue*

Peter presenter Radzi Chinyanganya who posed questions submitted by viewers. Early in the evening, a shot of Matt holding his final script was made available via the BBC website.

The Shooting Script, *Doctor Who: Christmas Special 2013*, was issued on Thursday 5 September and opened by showing the town on the planet: 'A little clapboard town, simple and lovely, nestled in the snow. The buildings are clustered round a central tower. A bell tower. The bell is tolling. Craning up the tower now. Now seeing a star above the town – a Christmas star! Which then moves, and streaks away, up and up. It's a space ship!' This ship was one of the thousands in orbit above it: 'All kinds and sizes. Dalek saucers, Sontaran spheres – everything seen in the show, with a special emphasis on the Matt Smith era... Close on one of the ships. The shadows of flying Angels flicker across the side.'

Connections: Crack in time

► The crack had originally been introduced in *The Eleventh Hour* [2010 – see Volume 63] and was now revealed to be what the Doctor had seen inside Room 11 during *The God Complex* [2011 – see Volume 69]. In *The Big Bang* [2010 – see Volume 66] on 26 June 2010 when the universe had exploded and been rebooted, it was the exploding TARDIS that had created the crack.

Below:
Welcome to Christmas.





Right:
Handles,
the faithful
Cyberhead.

Handles was described as ‘a charred and battered Cyberman Head, which is wired into the console’ and his dialogue was ascribed to ‘Cyberhead’. The strange signal from Trenzalore was conceived as ‘a weird

two-tone sound repeating and repeating, a little like the tolling of a bell’. Clara was now living in a ‘small block of flats’ with a ‘patch of garden behind’ which was where the TARDIS materialised. Inside, her flat was ‘small, pleasant, as tidy and well sorted as you’d expect. A kitchen, a living room, a hallway, a bedroom.’ Clara originally saw the TARDIS arrive from her window before bustling around her family at the dining table.

The Papal Mainframe was described as ‘a massive space

ship... rising up, obscuring the view, filling their vision. It’s like a glittering Tokyo office block – steel and glass with neons flickering in alien script. It’s Times Square hanging in space... A partition now sliding open in the side of the shape. A beautiful woman in elegant robes, stands framed in the opening. This is Tasha Lem.’ The Doctor and Clara entered ‘a vast hangar-like chamber. A mash-up of ancient temple and Times Square. Neons and prayer flags. Hanging silks and giant screens. Incense and steam from the floor grates. Soldiers – Clerics – stand in a line, like a reception party. A red carpet rolls all the way through the chamber – at one end is Tasha Lem, standing on a raised platform.’ The Silent which stalked Clara was described as ‘much as we last saw them, though this time the suit has something resembling a clerical collar’. In her chapel, Tasha’s personal teleport was described as ‘a unit like a high-tech confession box’.

Connections: Raggedy man

► The Doctor had referred to Amy as “the first face this face saw” in *The Power of Three* [2012 – see Volume 71] and Amy had first referred to the Doctor as “raggedy man” in *The Big Bang* [2010 – see Volume 66] having remembered him from her childhood as the Raggedy Doctor in *The Eleventh Hour* [2010 – see Volume 63].



Without his wig, the Doctor was described as 'a skinhead Doctor'. When the TARDIS arrived in the town, it was outlined as 'the sweetest, fairly primitive, little village. Clapboard houses, basic, but kind of adorable and thickly laid with snow. Around the doors and windows there are what could be Christmas decorations.' Abramal and Marta were described as 'middle-aged, pleasant. The clothing is a bit *Little House On The Prairie*'; this was a reference to the long-running NBC drama series set on an American farm of the 1870s and 1880s which ran from 1974 to 1983.

Flashbacks

Entering the lower level of the tower, the Doctor saw 'the crooked mouth crack from Series 5... Flashback: the Doctor in *The Eleventh Hour*, examining the crack in Amelia's bedroom. Flashback: the Doctor in *Flesh and Stone* [2010 - see Volume 64], sonic-ing the crack in the space ship wall... Flashback: the Doctor in *The God Complex* [2011 - see Volume 69], stepping through the door of his designated room. This time we see what he was looking at. The crooked-mouth crack in the opposite wall.' The message "Doctor Who..." was spoken by the 'booming voice of The General from the 50th'.

The wooden Cyberman was described as 'exactly the size and shape of the Cybermen from *Nightmare in Silver* [2013 - see Volume 74], but fashioned out of gleaming, polished wood... It raises its hand, a wooden gun clonks out of its arm, and blasts a streak of fire at Barnable.' After 300 years, the Doctor was 'older, a mane of greying hair. Still looking good, but apparently in his fifties now.' The confrontation between the Doctor and the wooden Cyberman was described

as '*High Noon* in the snow' with reference to the 1952 Western movie of a retired town marshal facing a gang of killers.

After the defeat of the wooden Cybermen, the stage directions indicated, 'everyone's gathered round what looks like a Punch & Judy show - except it's the Doctor versus the Zarbi! Everyone roars and laughs... Music playing now, from an improvised gramophone - it has the sonic popped into a slot below it, like an iPod. The Doctor is leading the kids in his 'Drunk Giraffe' dance from *The Big Bang* [2010 - see Volume 66].' The Zarbi were a relatively obscure alien insect race from *The Web Planet* [1965 - see Volume 4].

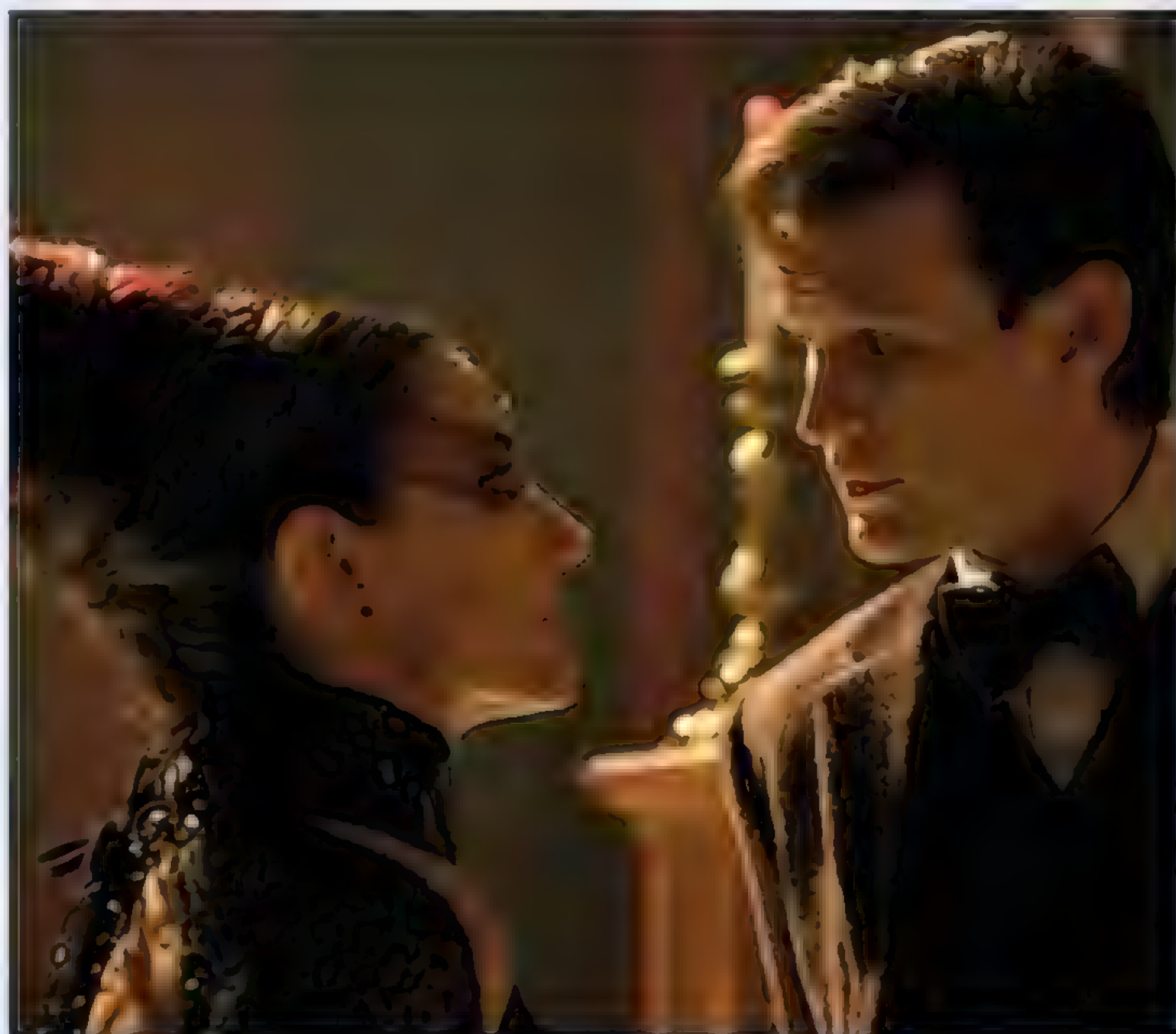
When the possessed Tasha Lem attacked Clara, she gripped her with a 'Ninja Nun nerve-lock!' Later as the Silents flanked the Doctor walking through the streets

Connections: Phone box

► The exterior TARDIS telephone seen in *The Bells of Saint John* [2013 - see Volume 72] and *The Day of the Doctor* [2013 - see page 16] was used again, with the Doctor commenting that he meant to patch it through to the main console as in episodes such as *The Beast Below* [2010 - see Volume 63].

Below:

"It would be the greatest pleasure to kill you, Doctor."



Right:

A very, very old man.

while explosions erupted around them, the stage directions described this as ‘*Reservoir Dogs* style’ in reference to the stylish and violent 1992 crime movie. The war-torn town of Christmas was described as ‘like a French farm town in WWI’, referring to the settlements caught up in the carnage of the 1914-18 war.

During the later montage, there was another ‘Punch and Judy show. The Doctor fighting Monoids... The Doctor fighting the Garm. Now the Nimon. Now the Mandrels. Now the Myrka’; this was a list of some of the less well-remembered alien creatures from the show’s history, taken from *The Ark* [1966 – see Volume 7], *Terminus* [1983 – see Volume 37], *The Horns of Nimon* [1979/80 – see Volume 31], *Nightmare of Eden* [1979 – see Volume 31] and *Warriors of the Deep* [1984 – see Volume 38].

After 900 years, the aged Doctor was ‘a bent figure in a chair... A mane of white hair, a long white beard. A very, very old man... The Eleventh Doctor so old now, watery-eyed, so terribly weak with the years.’ When Clara entered the TARDIS, she found ‘the Eleventh Doctor, but back

as we knew him. Young again, back in normal clothes. He’s not limping, clearly has two legs.’ The reset Doctor experienced visions before regenerating: ‘Suddenly a little girl runs past him – in a red coat and red wellies and a bobble hat. Little Amelia Pond. She races up the stairs to the encircling walkway and disappears from sight. The Doctor watches her go... This is all in the Doctor’s mind. He’s turning now, seeing all his friends waving at him from the walkway. There’s



Barnable. He’s holding the Cyberhead, waving. There’s River Song, blowing the sexiest kiss, and winking. And then, there they are, like the King and Queen of the Prom. The Ponds. Rory and Amy... Above on the walkway, Amy steps forward, as if to speak for them all... The Doctor smiles, as if this was the final release. He reaches for his bow tie, pulls at it. It hangs undone – a symbolic gesture. Bow ties are over... The Doctor reaches to take her hand – but then he gives a cry of pain. The glow snaps off and he spins round, now hunched over the console. Stays there for a moment... And he spins round again, fast as a whip! A new face slams into a big close-up, clever and fierce... Blinks. Cricks his neck. Puffs his cheeks. Settles. Frowns. Collects his thoughts.’

Guest roles

Matt Smith reckons new *Doctor Who* Peter Capaldi could be best man for the part yet proclaimed the *Daily Mirror* on Thursday 5 September, recounting how the two Doctors had bonded over a lunch at Wolseley restaurant in London. “I really rate Peter – he’s such an amazing actor and completely right for the part,” commented Matt. Meanwhile, revisions had been made to the script following the readthrough, with the Shooting Script of *Christmas Special 2013* issued on Thursday 5. During the day, more special cinema items for the anniversary episode were recorded at Roath Lock, while Matt Smith had a fitting

Connections: Forcefields

► The TARDIS extended its forcefield as seen before in *The Horns of Nimon* [1979/80 – see Volume 31] and Captain Jack had previously made a journey while clutching on to the police box exterior in *Utopia* [2007 – see Volume 56], an act repeated by the Doctor in *Hide* [2013 – see Volume 73].



with Fangs FX for the false teeth that he would wear as the aged Doctor. Matt then had a similar lens testing session on Friday 6, and both he and Jenna had meetings with Jamie Payne about how he was to approach this important episode prior to the scheduled 22-day shoot.

By now, the rest of the guest roles were cast. The character of Tasha Lem was to be played by Irish actress Orla Brady, whose television credits included *Out of the Blue*, *Proof*, *The Deep*, *Sinbad*, *Fringe* and *Eternal Law* – the last of which had been directed in part by Jamie Payne. “It’s like being asked for tea with the Queen!” exclaimed Orla about the importance of being invited to be on *Doctor Who*. Having not watched much of the recent series, Orla watched relevant earlier episodes to understand about the importance of elements such as Trenzalore. Taking over the role of Clara’s father (who had previously been played by Michael Dixon in *The Rings of Akhaten* [2013 – see Volume 73]) was James Buller who had appeared in *Sunburn*; his current

girlfriend, Linda, was played by Elizabeth Rider whose TV work included *The Lakes*, *Doctors* and *Walking Dead* and who had also provided the ATMOS voice in *The Sontaran Stratagem* [2008 – see Volume 58]. Clara’s gran was played by Scots actress Sheila Reid, who had previously guested in *Vengeance on Varos* [1985 – see Volume 40] and was now appearing in the TV series *Benidorm*. The couple of Abramam and Marta were played by Rob Jarvis (best-known for BBC One’s *Hustle*) and Tessa Peake-Jones (who had featured regularly in *Only Fools and Horses*, *Up the Garden Path* and *So Haunt Me*). Young Barnable was played by Jack Hollington, a 12-year-old actor from Southport who already had considerable stage experience, while the young man mistaken for the older Barnable was portrayed by Tom Gibbons, seen in CBBC’s *Young Dracula* series. ■

Connections: Stolen seal

► The Doctor used the Seal of the High Council of Gallifrey, stolen from the Master in the Death Zone during the Doctor’s third incarnation as seen in *The Five Doctors* [1983 – see Volume 37].



Left:
The children
of Trenzalore
look up to
their protector.

THE TIME OF THE DOCTOR

STORY 221

"OKAY CHRISTMAS. HERE WE GO!"

Production

Matt and Jenna were required for the first day of recording on Sunday 8 September. Recording ran from 8am to 7pm in Studio 1 where the kitchen and living room of Clara's flat had been assembled. The flustered Clara in her kitchen was recorded first, followed by the living room material of Clara's disbelieving family watching the *Strictly Come Dancing* Christmas Special, and the Doctor's arrival (with Matt ad-libbing "Hello handsome" to Gran). Recording continued on these sets from 8am to 6pm on Monday 9, starting with the Doctor helping Clara in the kitchen. With this scene completed, Matt went for a full test of the aged Doctor prosthetics which he would wear later in the shoot, while Gran recalling how she met her husband was recorded in the living room, concluding the Christmas Day interiors. That evening, at the *TV Choice* Awards at the Dorchester Hotel in London, Peter Davison – who had played the Fifth Doctor – presented Steven Moffat with a special award celebrating 50 years of *Doctor Who*. The series also won Best Drama Series for which Matt had prerecorded an acceptance speech on the TARDIS set.

The Christmas Day material was concluded on Tuesday 10 September when recording from 8am to 7pm took place at Lydstep Flats in the Gabalfa area of Cardiff, a location previously used in October 2004 for *Rose*. Shots outside the block with the TARDIS were recorded first, after which a steadicam was employed for Clara on the stairs inside the building, along with high angle shots of the police box as seen from Clara's

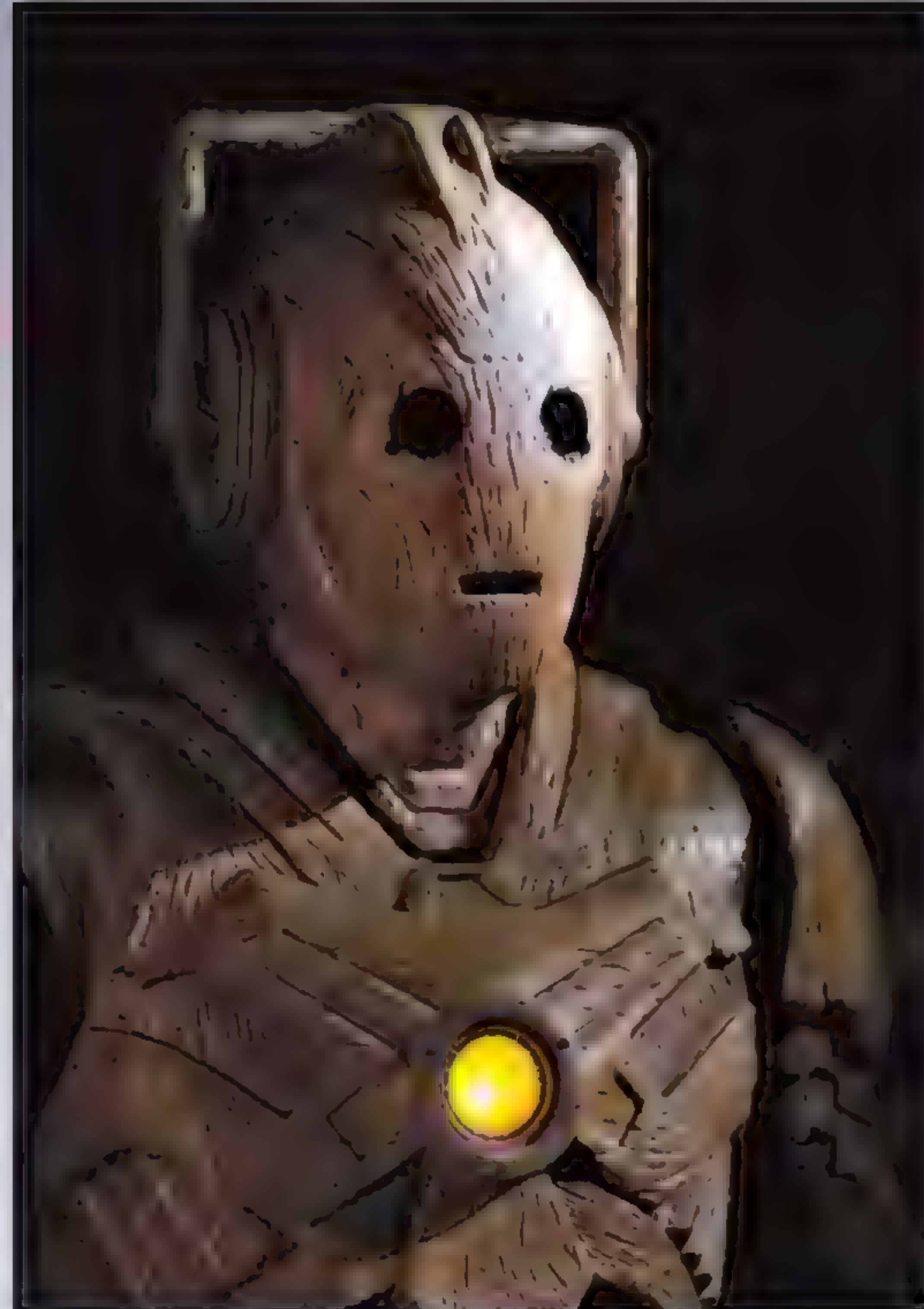
Right:
A Cyberman...
made of wood!

home. Photographs taken on location quickly formed stories in the media... often focusing on Matt's hair. Jaymi McCann of the *Daily Star* went with *Doctor Who* star forced to wear wig after shaving head for film role while James Chester's piece in the *Daily Mail* was *Keep your wig on! Matt Smith keeps a tight grip on his hair as he shoots his final scenes as Doctor Who*.

Alternatives of some scenes were issued in pink and blue script revisions for Wednesday 11 September. In the pink revision, the Doctor now couldn't stop telling Abramal and Marta that he was wearing a wig because of the truth field, but the townsfolk applauding after the vanquishing of the wooden Cyberman was deleted. In the blue revision, it was now the Doctor's ankle – rather than Clara's – that was grasped by the Weeping Angel with the dialogue between the Time Lord and Clara effectively reversed; after the pair arrived at the town, Clara noted that the Doctor was limping, but the Time Lord explained, "The Angel may have broken the skin – there's nano-meds in the TARDIS, I can fix it later." Furthermore, when confronting the wooden Cyberman and explaining that he himself had a wooden leg, the Doctor now explained, "Had to

get rid of the original, it was turning to stone. Prefer wood myself, more user-friendly."

The next few days were spent FIBUA (Fighting In Built Up Areas) in a simulated German town built as a military training on ground during the Cold War of the 1980s at SENTA, the Sennybridge Training Area in Powys. The fake settlement offered suitable, strangely bland breezeblock buildings and even a tank



for the battle scenes; one missing element was that the buildings had glass in their windows (made to have grenades hurled through them in simulated combat) and as such window frames that could fit into any such opening were inserted by production designer Michael Pickwood's team as required. Wednesday 11's recording was scheduled for 7.30am to 5pm, and the area was dressed with fake snow from the Snow Business company. The crew adhered to very strict rules regarding where they could move on site, avoiding potentially hazardous areas. Recording began with much of the Doctor and Clara's arrival in Christmas, and then the establishing shots of the town. The Cyberhead prop (which Matt Smith became very fond of) was supervised by Tim Berry of Millennium FX with placeholder dialogue read in by Wayne Cater, who had previously been in *The Unquiet Dead* [2005 – Volume 48]. The Doctor's declaration to protect the villagers was followed by short VFX plate shots of the clock tower and Clara hurrying back to the TARDIS.

The second FIBUA night from 7.15pm to 6.05am saw Matt Smith in 'Stage 1' make-up to depict the Doctor after three centuries of defending Christmas; this was supervised by Millennium FX's Neill

Connections: Handles

- ▶ The Doctor commented that he had picked up Handles in the Maldovar market, presumably the emporium run by Dorium Maldovar, who featured in *A Good Man Goes to War* [2011 – see Volume 68] and *The Wedding of River Song* [2011 – see Volume 70].



Connections: Doodles

► The drawings seen by the regenerating Doctor included images of the peg dolls (from *Night Terrors* [2012 – see Volume 68]), the Dalek Paradigm (introduced in *Victory of the Daleks* [2010 – see Volume 63]) and the Saturnyne (from *The Vampires of Venice* [2010 – see Volume 64]).



Further shots of Clara looking up at the Daleks and the regeneration from near the clock tower were recorded. The second unit covered the assaults on the village with Daz transforming into a villager and a ninja-proficient nun as required. Plate shots for the Doctor's first view of Christmas and the invisible Sontaran tank were captured, along with the trapped Weeping Angel. Orla Brady joined the cast as Tasha Lem, donning a prosthetic forehead crack

applied by Millennium's Richard Martin.

Scenes atop the clock tower were recorded on a special set constructed at the former premises of Park Davies on the Mamhilad Park Estate in Pontypool, as used a few months earlier for the 50th

Anniversary Special, *The Day of the Doctor* [2013 – see page 16]. With a behind-the-scenes crew from Midnight Oil present, recording through the night of Tuesday 17 ran from 7.30pm to 6am, commencing with the Stage 2 Doctor starting to regenerate and reacting to Dalek dialogue delivered live on set by Nicholas Briggs; a representative of Reel Eye checked on Matt's comfort with his aging contact lenses. This was an emotional night for Matt as he recorded one of the Doctor's key scenes, and Jamie Payne allowed him latitude to improvise parts of his main speech. With Matt still looking over 900-years-old but in his 300-year-old costume, shots of the Doctor on the tower were also recorded. The rest of the night focused on Clara's return to Trenzalore some 900 years after her first visit.

Recording on the second night at Mamhilad was again covered by Midnight Oil and scheduled for 5.15pm to 3.45am.

Right:

Building the clock tower.



Much of Handles' demise was recorded first with the Stage 1 Doctor; Matt ad-libbed the Time Lord's reference to the Cyberhead as "Buddy". The crew then focused on remaining insert shots of the Stage 1 Doctor with the villagers and other plate shots of the tower, such as the Doctor using the sonic to toll the bell.

Drawings

The week's final night shoot began at 7.30pm on Thursday 19 September through to 5.30am the following morning, and found Matt returning to Puzzlewood, part of Gloucestershire's Forest of Dean whose strange tree formations had featured in *Flesh and Stone* [2010 – see Volume 64] recorded in July 2009. The shoot covered the Doctor and Clara encountered Weeping Angels in the forest; the main Angel was played by Sarah Madison, who had played a lonely assassin since *The Time of Angels* [2010 – see Volume 64] and whose costume application was supervised by Millennium FX's Reza Karem, Danny Elias, Rhiannon Marshall and Samantha Maxwell. With production also attended by Midnight Oil, the action material was supervised by Crispin Layfield with stunt experts Stephen Walsh and Dani Biernat standing in for Matt and Jenna when needed. That evening, Jamie Payne spent some time with Matt in his caravan, and the actor read out his diary entry for when he had started recording *Doctor Who* in 2009; the younger Matt had written a list of things he wanted to do as an actor while playing the Doctor... and over the four years he had stuck to his original aims and beliefs.

On Sunday 22 September, Matt recorded linking material for *The Science of Doctor Who* on the standing TARDIS set. There were more pink script amendments on



Above: Shooting the clock tower scenes.

Monday 23. Dialogue between the Doctor and Clara as they left the TARDIS was now moved inside the ship. Colonel Albero telling Tasha that the TARDIS had been tracked to the planet below was dropped, along with a short scene of the Daleks watching the police box fade away from the Mainframe. 'Sontaran 1' became Commander Skarr. The Doctor's final scene was expanded with the addition of all the children's drawings in the TARDIS: 'Cutting closer on the pictures – a bit like the ones in the clock tower, they're Children's drawings of all the Eleventh Doctor's TV adventures. Dinosaurs on a space ship! Vampire girls! Jenny, Vastra and Strax! Rory the Centurion! River and the Doctor getting married! Weeping Angels!... Around him, the whole TARDIS is papered in childish drawings, all his adventures represented... the whole story of him, in crayon!... Close on a drawing (the Doctor and Amelia eating fish custard) as a pair of feet descend the staircase past it. Wider:

Connections: Drunk Giraffe

► While living on Trenzalore, the Doctor performed his 'Drunk Giraffe' dance first seen in *The Big Bang* [2010 – see Volume 66] and the puppet seen in the Punch and Judy show was a Monoid from *The Ark* [1966 – see Volume 7].





"I'LL DO MY BEST AND MAKE IT ABOUT
THE WORK. IT CAN'T BE ABOUT MY
EMOTIONS LEAVING THE SHOW."

impossibly (and only in the Doctor's mind) Amy Pond, fully grown, is stepping down the stairs to the console platform. Smiles at the Doctor.' River Song, Barnable and Rory Williams were omitted, and Amy now had a single line of dialogue.

The week's recording continued at Roath Lock and was generally scheduled for 8am to 7pm, commencing on Monday 23 in Studio 2 on the clock tower basement set. Stage 2 Doctor talking to Clara was recorded first, after which the flashback of the Doctor seeing the crack from *The God Complex* [2011 – see Volume 69] was re-recorded, along with the puppet show in the montage. During recording, Jenna was interviewed for Radio 2's *Who is Doctor Who?*, to which Steven Moffat, Marcus Wilson, Michael Pickwood and Faith Penhale also contributed. Steven also undertook an interview for *The Story of Trock* the same day.

Dalek actions

Matt played the Stage 1 Doctor for Tuesday 24 September, starting off with Clara in the tower basement where he explained to her how he had passed three centuries. Trenzalore forest inserts of Clara and the Doctor unzipping his wig were recorded, with inserts of the crack in the basement.

Jenna spent the first part of Wednesday 25 doing ADR work at Bang! studios while in Studio 1 at Roath Lock Matt recorded the Doctor's opening confrontation with the Daleks aboard their vessel; of the six Daleks, the two main ones were operated as usual by Barnaby Edwards and Nicholas Pegg, while another was occupied by Mike Tucker of The Model Unit. While more Dalek action inside their ship was recorded (including replication shots to swell their numbers), Matt joined Jenna for a *Radio*

Times photoshoot in Studio 4. Meanwhile in Studio 5, Ashley Way had been directing a second unit with new editions of *Strax News* hosted by Dan Starkey as the Sontaran; transformed into his beloved character by Kate Walshe and Becca Smith of Millennium FX, Dan read his bulletins to Sontar from an autocue. Completing his Dalek scenes by 12.55pm, Matt joined the second unit which relocated to Studio 4's TARDIS set to record the Doctor and Clara scenes for *Doctor Who: The Ultimate Guide* through to 7.30pm. Meanwhile the main crew moved to Studio 3 to record Tasha Lem at the Papal Mainframe entrance, and also greenscreen material for the supposedly invisible Sontarans – both played by Dan Starkey, who joined the main unit at 5pm.

"I'm keen to treat the regeneration as any other scene," commented Matt to *Doctor Who Magazine* on Thursday 26 September. "I'll do my best and make it about the work. It can't be about my emotions leaving the show." Matt and Jenna both conducted round-table press interviews

Connections: Fish custard

► In the final scene in the TARDIS, there was a glimpse of fish fingers with custard, the first meal of the Eleventh Doctor in *The Eleventh Hour* [2010 – see Volume 63].



Below:
Dalek quartet.



Connections: Christmas fun

► At Christmas, the Doctor suggested that the Oswalds could play Twister, a popular game launched by MB Games in 1966.



during the day. The day began in Studio 4 with the Doctor's ill-judged visit to the Cyberman spaceship, with regular monster actor Aidan Cook (last seen as a Zygon in *The Day of the Doctor*) as the main Cyberman and Crispin Layfield supervising action moves where Stephen Walsh

doubled for Matt; Ailsa Berk again drilled the Cybermen into shape. Remaining Cyber-vessel scenes were recorded before work moved to the Papal Mainframe Entrance Chamber in Studio 3 for the Doctor and Clara boarding the vessel and inserts of a cleric and a ninja nun for the 300-year-old Doctor's subsequent visit. Particular attention was paid to the relationship between the Doctor and Tasha Lem, which was originally played far closer, although Matt and Orla ultimately pulled it back; "We made it more that they're really good mates," recalled Orla on Radio 4's *Loose Ends*. Crowd replication shots of Tasha's followers had already been recorded during the morning by a second camera with Marcus Wilson acting as director.

Further pink amends on Friday 27 September expanded the dialogue between

the Doctor and Tasha after the older Doctor's return to the Papal Mainframe, inserting material from earlier drafts about scrabble and Susan. Two camera teams worked during the day commencing at 8.30am with scenes of Tasha inviting the Doctor and Clara aboard from the Entrance Chamber and then in discussion with her two colonels. While Orla went to have the Dalek forehead prosthetic added by Reza Karem, Clara was recorded being stalked by a Silent, with Jessie Hinton and Freya Hargreaves turning the 6'4" actor Ross Mullan (who had played the Ice Warrior seen at the Prom) into the sinister figure. The crew moved to the TARDIS with Clara first alone and then being joined by Tasha; Orla also recorded most of Tasha's longer speeches for other scenes. Work wrapped shortly before 7pm with pick-ups of the sun moving across the clock tower in Studio 1 recorded by the B camera.

Goodnight and goodbye

On Monday 30 September, recording in the Papal Mainframe corridor with the Silent stalking Clara continued with Jenna in Studio 3 while Matt prepared for a pair of special photoshoots for BBC Worldwide and BBC Pictures from 10.45am in Studio 1; Orla also undertook an interview promoting her appearance. During the morning, a second camera in Studio 1 recorded insert shots of the Weeping Angels appearing in the forest and the Cyberman's flame jet. In the afternoon, the unit moved to Studio 4 for early scenes in Tasha's bedroom-like chapel; Jenna was released from parts of this to pose for images to be used by BBC Worldwide and BBC Pictures. Visiting production during the day were executives from Australia's ABC, a TV channel which had aired *Doctor Who* since January 1965.

Below:
Welcome to
the Papal
Mainframe!





11:30 am

Left:
Amy is alive in
the Doctor's
memory.

Work on Tuesday 1 October commenced in Studio 3 with the effects and prosthetics shots of the Dalek eye-stalks appearing on a Silent (using a puppet head supervised by Pete Fielding) and Colonel Meme. While Orla went to Studio 1 for a photo session, recording switched to the TARDIS set where the Stage 1 Doctor and Clara ad-libbed comments about Clara's turkey smelling good. Matt then departed for a further 50th anniversary interview session, and recording concluded with the shots of Handles piloting the TARDIS. Further pick-up shots were also performed of the Angels appearing in the woods and of the Daleks and clerics in the montage.

The possessed Tasha fighting her Dalek control in her chapel was recorded on Wednesday 2 October with the time-consuming application of the eye-stalk prosthetic carefully scheduled; Matt spent the day in Stage 1 make-up again, with Barnaby Edwards operating the main Dalek (under the gaze of Tim Hancock, the agent representing the estate of Dalek creator Terry Nation) and Gordon Seed ensuring that the action moves were all undertaken safely. That evening, Peter Capaldi arrived in Cardiff and met up with Jamie Payne with whom he had worked on

BBC Two's *The Hour* in 2012. The director suggested that the new Doctor could come on the deserted TARDIS set that night to acclimatise rather than walking on in front of a full crew the next day.

A closed set policy was operated on Thursday 3; this was the day that Peter Capaldi would perform his first scene as the Doctor. The day was largely devoted to the final scene with the Eleventh Doctor, reset to his youthful state, bidding farewell to those who had been so special to him. Jessica Davies stood in for the younger Amelia Pond; Caitlin Blackwood had been nine years old when she had appeared as young Amelia in *The Eleventh Hour* in 2009, but now at the age of 13 looked considerably different. The other Amy on set was Karen Gillan – her head, which had been shaven for the movie *Guardians of the Galaxy* (which had been shooting since July), appropriately dressed with a wig made from her own distinctive red hair.

Peter Capaldi arrived on set at 3.30pm and spent half an hour working alongside Matt on the moment of the Doctor's change. "There's

Connections: BBC iPlayer

► The Doctor also told Clara that she needed to learn how to use iPlayer, the BBC's internet 'catch-up' service for its radio and television broadcasts which had been launched in 2007.



Slowly aging as the years go by.



no ceremony about these things,” commented Steven of the handover in *The Herald*. “Once they got to the end of Matt’s bit Peter came on and Matt had to give him his watch, his time machine and his girl and go. They had a big hug and all that.” After Matt’s departure, Peter

continued to work with Jenna on the very last shots of the episode, as well as recording a cutaway shot of his eyes for insertion into the 50th Anniversary Special.

Friday 4 October was spent mainly in Studio 4, starting with the bald Doctor in the TARDIS – the smooth head provided by Neill Gorton. While Matt went for a

make-up change, work began on the travellers being wished luck in Tasha’s chapel before departing for Trenzalore. There was then playback of scenes in Clara’s flat to allow Matt to record his end of the conversation in the TARDIS, ad-libbing a “ding dong!” akin to the catchphrase of actor Leslie Phillips from the 1959 movie *Carry on Nurse*. In addition, TARDIS cutaway shots of discarded clothes, fish fingers and custard, and a dropped bow tie were recorded along with another pick-up of the Cyberflame-thrower in Studio 3.

“All good things come to an end,” remarked Matt to the behind-the-scenes crew as he commenced his final day in studio as the Doctor on Saturday 5 October. The actor began the day on the

Connections: Easter Island

► The Doctor referred to Easter Island, the Polynesian island that was given this name in 1722 by Dutch explorer Jacob

Roggeveen because he encountered it on Easter Sunday.



TARDIS set with very little clothing, with Clara discovering the apparently naked Doctor and continuing with Handles identifying the strange world as Gallifrey; while on the standing set, Matt interviewed Jenna for the behind-the-scenes team. There were also a few pick-up shots of the TARDIS console for *The Ultimate Guide* and the Angels appearing in the forest. Matt recorded a piece to camera for BBC America, and then moved over to a greenscreen area to spend his final minutes as the Time Lord standing in the police box prop as it revolved on a podium for the Doctor grasping at the external phone in the TARDIS doors; Crispin Layfield supervised this material to ensure that the departing Doctor came to no harm. Work wrapped ahead of schedule at 6.45pm, with Steven Moffat paying tribute to an emotional Matt Smith on the greenscreen



Production

Left:
Silent but
deadly...

set as “the best and bravest Time Lord of them all”. Matt was presented with a sonic screwdriver as his leaving gift. ‘So it’s goodnight from me, and it’s goodnight from him. That’s a wrap. Christmas 2013. Thank you all,’ tweeted Marcus Wilson – who was also leaving the series – at 7.23pm. ■

PRODUCTION

Sun 8 Sep 13 BBC Roath Lock Studios: Studio 1 (Kitchen/Living Room)

Mon 9 Sep 13 BBC Roath Lock Studios: Studio 1 (Kitchen/Living Room)

Tue 10 Sep 13 Lydstep Flats, Lydstep Crescent, Gabalfa (Clara’s Flat/Clara’s Flat – Stairs/Clara’s Flat – Kitchen)

Wed 11 Sep 13 FIBUA, Sennybridge SENTA Camp, Sennybridge, Powys (Christmas Town)

Thu 12 Sep 13 FIBUA (Christmas Town/Christmas Town – Clocktower)

Sun 15 Sep 13 FIBUA (Christmas Town/Christmas Town – House/Christmas Town – Bunker Area)

Mon 16 Sep 13 FIBUA (Christmas Town – Barn/Christmas Town/Christmas Town – Clocktower/Christmas Town – Outskirts)

Tue 17 Sep 13 Mamhilad Park Estate, Pontypool (Clocktower Top)

Wed 18 Sep 13 Park Davies

(Clock Tower Top)

Thu 19 Sep 13 Puzzlewood, nr Colesford, Royal Forest of Dean, Gloucestershire (Trenzalore Forest)

Mon 23 Sep 13 BBC Roath Lock Studios: Studio 2 (Basement/Designated Room/Christmas Town)

Tue 24 Sep 13 BBC Roath Lock Studios: Studio 2 (Basement/Trenzalore Forest)

Wed 25 Sep 13 BBC Roath Lock Studios: Studio 1 (Chamber – Dalek Space Ship); Studio 3 (Entrance Chamber – Papal Mainframe/Sontaran Tank)

Thu 26 Sep 13 BBC Roath Lock Studios: Studio 4 (Bridge – Cybermen Spaceship); Studio 3 (Entrance Chamber – Papal Mainframe)

Fri 27 Sep 13 BBC Roath Lock Studios: Studio 3 (Entrance Chamber – Papal Mainframe/Corridor/Section of Mainframe); Studio 4 (The TARDIS); Studio 1 (Clocktower Top)

Mon 30 Sep 13 BBC Roath Lock Studios: Studio 3 (Corridor); Studio 4 – (Tasha’s Chapel); Studio 2 (Trenzalore Forest/Inserts)

Tue 1 Oct 13 BBC Roath Lock Studios: Studio 3 (Entrance Chamber – Papal Mainframe); Stage 4 (The TARDIS)

Wed 2 Oct 13 BBC Roath Lock Studios: Studio 4 (Tasha’s Chapel)

Thu 3 Oct 13 BBC Roath Lock Studios: Studio 4 (The TARDIS)

Fri 4 Oct 13 BBC Roath Lock Studios: Studio 4 (The TARDIS/Tasha’s Chapel)

Sat 5 Oct 13 BBC Roath Lock Studios: Studio 4 (The TARDIS)

Mon 14 Oct 13 Halliford Film Studios, Shepperton: Stage A (TARDIS and Dalek models)

Tue 15 Oct 13 Halliford Film Studios: Stage A (House and Dalek models)

Wed 16 Oct 13 Halliford Film Studios: Stage A (Dalek saucer models)



Post-production

Above:
A 'not so merry'
Christmas for
the Doctor.

Tasha Lem's voiceover was originally longer: "The Daleks came. And the Slitheen and the Sycorax. The Sontarans and the Rutans paused in their eternal war and came together. Angels flew on wings of stone." (The Sycorax had appeared in 2005's *The Christmas Invasion* [2005 – see Volume 51] and the Rutans in 1977's *Horror of Fang Rock* [1977 – see Volume 27].) While Clara insisted that she needed a boyfriend for Christmas dinner, at the other end of the phone in the TARDIS, the Doctor was distracted by the holograms of the ships, commenting to Handles: "That's a new one – rings a bell."

Aboard the Cybership, when the Doctor announced "I come in..." he originally

concluded "...peace" after seeing the Cybermen aboard the vessel. "You could've mentioned it was one of your own ships!" he stormed at Handles. "I have developed a fault," explained the Cyberhead as the Cybermen advanced, chanting "Delete! Delete!" "Sorry! Sorry!" apologised the Doctor as he fended off the Cybermen energy bolts with Handles, which continued to say, "I have developed a fault. I have developed a fault."

During the subsequent phone call, when Clara pleaded for the Doctor, the Time Lord explained, "But there's a funny little planet, and a mysterious message and the whole universe is turning up..." "Cyberfleet locked on and attacking," said Handles. "It's my family – I could use a little help," insisted Clara. "So could I,"

replied the Doctor as the pair explained their predicaments.

As Clara joined her family at the dining table she asked, "Everyone okay? Gran, you need another drink?" "No, no, fine," replied her grandma. After Clara's dad said he had emailed instructions, Linda – looking at Clara's photographs – asked, "Are these from your holiday?" "Yep, Portugal," agreed Clara. "So where is he?" asked Linda. "...well. Taking the photographs," explained the teacher. "You didn't take any of him?" enquired the suspicious girlfriend. "I can't, he's horribly disfigured," claimed Clara hurriedly, "and anyway his wife might see them." After an embarrassed silence, Linda said, "You and your sense of humour." "Yep, it's great having one of those," agreed Clara. "I think I will have a drop more," said Gran, with Clara replying, "I just gave you a – oh, you've taken care of that, haven't you, you clever old thing... Give us a moment, just checking a thing." She dashed out, leaving Linda to comment: "Nervous. Bless."

Crackers

On turning from the naked Doctor as he walked towards her around the console in the TARDIS, Clara said, "No, stop that, move back behind the console now. Stay out of sight, behind the console. Keep the console between you and me at all times." "Why, you're not even looking," pointed out the Doctor. "I might hear you," explained Clara. At the end of the scene as Clara insisted the Doctor meet her family, the Time Lord asked, "Can we go and get shot at afterwards?" "After this, I will be very happy to be shot," replied Clara, leading the way out of the TARDIS. "So you don't like Christmas?" asked the Doctor, trailing behind her as they emerged from the box. "Christmas

is a whole year of my family in one meal," replied Clara. "The turkey is only there to stop them eating each other." "Maybe you're not reading the jokes in the crackers. Those are amazing!" bubbled the Doctor. Suddenly Clara stopped, turned back to him and admitted, "I've missed you too!" As Clara hugged him, the Doctor replied, "I've missed you too, Clara Oswald!" However, Clara tensed and the Doctor asked "What?" "Naked!" she reminded him as she detached herself and walked off. "Yes I am!" he said proudly. This scene was later included as a bonus on the box set DVD/Blu-ray release.

When the Doctor explained to Clara that he found the Cyberhead in the Maldovar market, he added that he got it for a "knock-down price. I got a head!" Looking at his grin, Clara remarked, "That was a pun." "I know!" beamed the Doctor, "Loads more of those bad boys in Christmas crackers. You should get yourself a box, I can lose whole days!" He then asked the Cyberhead, "Handles, what have you got?"

Below:
"What?"
"Naked!"





Above:
Tasha Lem,
Mother
Superious.

Aboard the Papal Mainframe, when the Doctor and Clara approached Tasha Lem, the teacher asked, “Soldiers and – what? Nuns?”, and after explaining about the Mother Superious, the Doctor added “in her confirmed and ratified divinity.” After Tasha led her guests to her chapel, she added “This way – please proceed as my sanctified guests.” “You two – um – know each other then?” asked Clara as they followed. “Well she’s tried to kill me, what, four times? Five?” explained the Doctor, with Tasha adding, “Who wouldn’t? You’re so pretty.” As they moved along the corridor, Tasha told Clara, “Oh, take that look off your face – my oath of non-homicide is on record. I haven’t committed a nonsanctified murder in 12 years – and that was just a fun thing.” “Doctor?” asked a baffled Clara. “On Tasha’s home planet, the ecosystem is so competitive, the indigenous life-forms evolved into compulsive killers just to

survive,” explained the Time Lord, “Sort of like Earth, really.” “Thanks,” replied Clara, with sarcasm. “For us, the road to peace and virtue is truly divine, for it is inclined against our natures,” commented Tasha, with the Doctor adding, “Plus they only kill bad people.” “And there’s always one to hand, if you’re feeling frisky,” noted the Mother Superious. This exchange was replaced with newly dubbed dialogue from the Doctor and Tasha.

Beezer

After Tasha told the Doctor that the bed in her chapel looked like an altar, she asked, “So what brought you here?” “Picked up the same signal everyone else did. Didn’t understand it,” replied the Doctor. After Tasha asked how the message made him feel, she originally continued, “You have feelings, Doctor.” After she spoke of death, Tasha continued that this feeling was “singing through the universe. And coming from that planet.” On hearing from Tasha Lem that everyone in the church was trained to see through holograms, Clara originally added, “Well isn’t that just... beezer!” After the Doctor handed Tasha his key to the TARDIS, he rounded on Clara and asked, “Beezer?” “Thing my dad says,” explained his companion. “Nobody says beezer,” claimed the Time Lord. “They used to,” retorted Clara. “I’m a time traveller, they really didn’t,” insisted the Doctor. “Coming?” “Sure,” agreed Clara and they took their teleport positions as Tasha said, “I’d wish you the luck of the devil – but you two are close enough already!” This sequence was altered in dubbing.

When Clara’s foot was grabbed by a Weeping Angel and the Doctor urged her to pull free, he added, “It’s just a foot, you can grow another one.” “No, I can’t!”

insisted Clara. "I know, it was a clever lie to cheer you up!" replied the Time Lord before counting to pull her clear. After the Doctor explained that the Angels had got past Tasha's shield, he continued, "They've stayed out of the town though, so even they're afraid!" "Oh my God!" gasped Clara as she pointed at a baby's arm sticking through the snow... and then the cherubs appearing from the snow drifts. "Baby ones?" asked the teacher, with the Doctor explaining, "Cherubs!" When the Doctor explained to Clara that Tasha only took *one* of his keys, he continued, "Clara, I'm getting quite offended you haven't noticed." Having removed his wig to reveal the key, he added, "Cab for Miss Oswald?"

Back aboard the TARDIS, after Clara had commented on the bald Doctor's ears, the Time Lord grabbed his sonic screwdriver and shoved it in his pocket, only for it to

hit the floor. "Hologram pockets. Shall we put some clothes on?" he suggested.

Returning to the town, on emerging from the TARDIS Clara commented on how good it was to be wearing real clothes again, with the Doctor replying, "No idea. I couldn't see your hologram clothes, I have a sublight astigmatism." As the Doctor walked on, Clara paused, saying to herself "...Beezer." After the Doctor commented that the days must be short here, Clara asked, "Is it Christmas here too?" "It's the height of summer," continued the Doctor, having consulted his watch. "It's snowing," pointed out Clara. "It's a snow farm, it's always snowing," explained the Doctor as he scanned the area with his sonic. After Abramal and Marta said it was pleasant to meet the two travellers, Handles announced, "Primitives detected. Delete the primitives." "Sorry



Left:
Abramal and
Marta live in
Christmas.

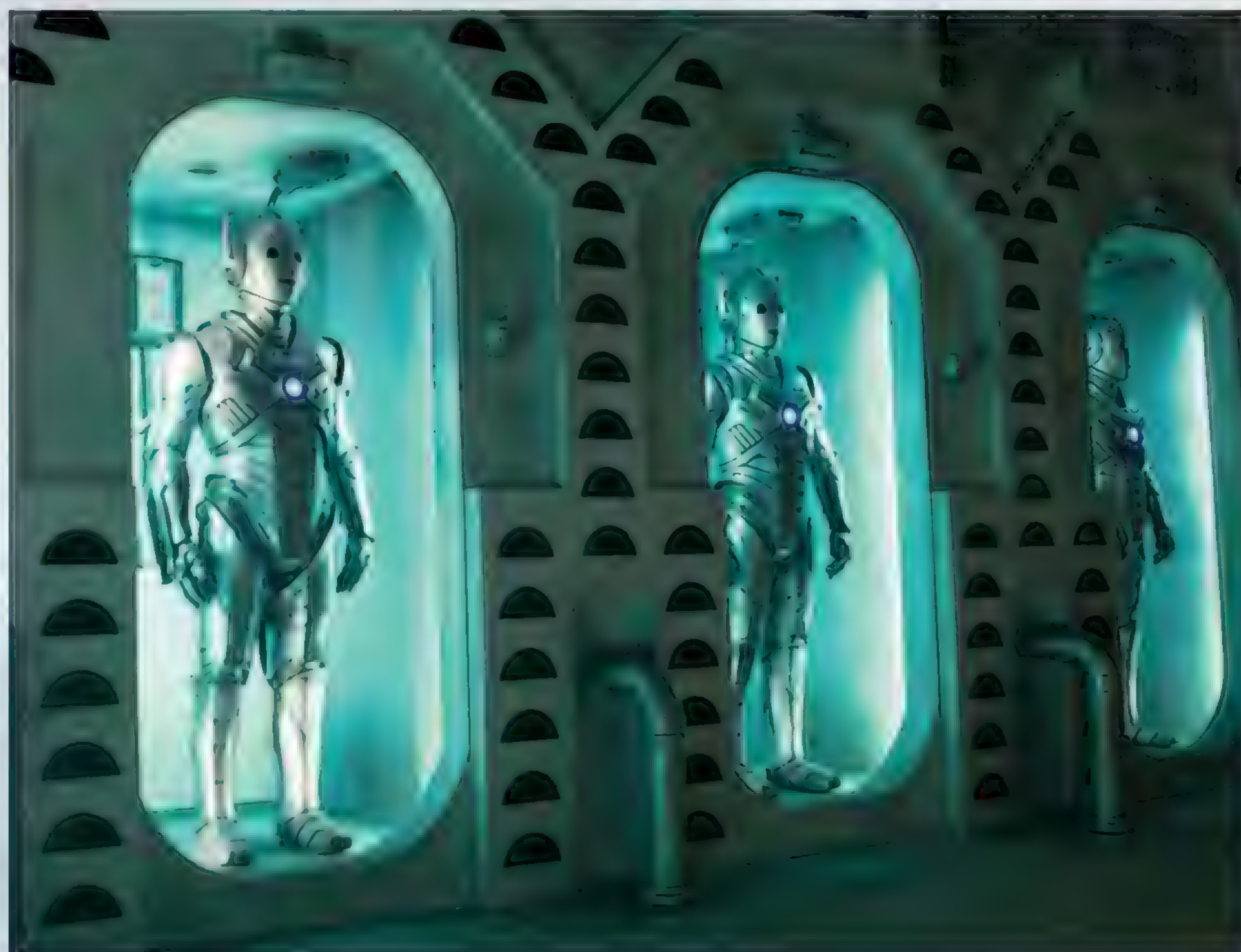
about my mate,” apologised the Doctor, “Terrible headache.” “Is he... just a head?” asked Marta. “I have developed a fault,” stated the Cyberhead as the Doctor confirmed, “Yes, he has. We’re new, just arrived.” As the Doctor and Clara headed for the tower, Clara asked, “Easter Island – those statues...”, referring to the monolithic figures known as moai carved between the twelfth and seventeenth centuries. “They just liked me, that’s all,” responded the Doctor, although in *The Impossible Astronaut* [2011 – see Volume 66], River Song had told the Doctor how he was worshipped there.

After seeing the crack and ruminating on the message being “the oldest question”, the Doctor was informed by Handles: “Translation matrix complete.” When the Cyberhead warned that the translation

would be available to all life-forms in range, the Doctor commented, “Well everybody’s come a long way!” When the Doctor told Clara that half the universe was above them ready to open fire, he added, “This world will burn, this *galaxy*.”

The scripted sequence was altered slightly during the Doctor’s talk to the hologram of Tasha. After Tasha said that the Time War would begin anew, she continued, “What sort of man would you be if you let that happen?” Clara was then seen in the TARDIS, asking the vessel, “What are you doing?! Tell me!!” On Trenzalore, Tasha Lem was projecting images from the Time War as she continued, “Remember the Time War, Doctor. It destroyed more than half this universe. It burns in the race memory of all lifekind. They all came here in dread

Right:
Cybermen
on hold.





Above:
Handles and
the Doctor take
some time out.

that the war would return, and if you speak your name it will. Would you unleash hell on the cosmos, just to save your own kind? Are you the man who would do that?" After the Doctor said that he was being asked for help and Tasha warned him of the consequences, the Time Lord raised his head and said with fury, "*If this world burns I will speak my name!*" In the TARDIS, the lights stopped flashing and a low chime sounded; when Clara raced out of the door, she stumbled to a halt saying, "Doctor, you didn't! You *didn't!*" She was back outside her block of flats but ran back to the TARDIS before it could depart.

Silence will fall

Back at the clock tower, Tasha's image told the Doctor, "You stand in the no man's land of the greatest war in history..." "...with my finger on a button that could end everything. *So watch your step, Tasha Lem!*" warned the Time Lord. "How long will you stay, in one little town, on one little planet?" asked the Mother Superior, "You are the man who flies away – I, of all people, know

that. You won't stay. You'll get bored and you'll leave!" As the message continued to beat, the Doctor fell quiet for a moment, before replying: "Perhaps. Probably. But not today, Tasha. Not today." On the Mainframe, Tasha announced that the siege of Trenzalore had begun, while in the clock tower the Doctor used his sonic screwdriver to start the bell tolling. After Tasha said the church was now dedicated to Silence, the Doctor emerged from the tower to speak to the locals: "This little town of yours – nice. How much do you like it? Because look at those lights in the sky... If you had any sense, any of you, you'd start running. All of you, right now, you should pack up your things, say goodbye to your homes, and just run away." None of the townsfolk moved, and the Doctor smiled, resigned, telling them, "I like you all already." Above on the Mainframe, Tasha continued her address: "The Papal Mainframe declares this now – peace shall be with us and silence will fall!"

Tasha's narration covering the Doctor's defence of Christmas was originally far longer: "Once there was a town where nothing ever happened... and a man who

did his best to keep it that way... This town was surrounded by creatures from many distant worlds, who brought weapons of steel and light – but all were warned not to set foot on the fields of Trenzalore, or in the town called Christmas.” The start of the first Sontaran’s speech originally began, “Visibility shield is holding,” and a small piece from Albero’s apology was dropped; the Sontarans’ deaths were “in the name of peace and silence”. Tasha’s subsequent narration then originally ran: “They were met with fire from above... or resistance from within... But still, one by one, they came.”

In the confrontation with the wooden Cyberman, the Doctor warned it: “That far, no further, or guess who says his name.” After his comment to Barnable that the creature’s low-tech didn’t trigger the alarms, he continued, “Got a wooden leg myself, these days.” He banged his leg with his walking stick to demonstrate the wooden sound. “My head got bitten off by

Below:
Cyber
confrontation.



a blind Tsunami Snake,” explained the Time Lord. “Your *head*?” asked Barnable. “I mentioned it was blind, yeah?” replied the Doctor, “That was town incursion... let’s see, 208 I think.” (The wooden leg element was dropped in editing when Steven Moffat and Jamie Payne felt that without shots of the leg, this notion was unnecessary to the plot.)

Handles

As the older Doctor prepared to lead Clara up the stairs to see the few minutes of sunlight, he picked up the rusting Handles which flickered into life; “Hello, sweetie,” it said, using the phrase River Song usually employed to greet the Doctor. “Don’t call me sweetie,” said the old Time Lord. “It is your preferred form of address,” stated the Cyberhead. “If you’re a hot space lady,” replied the Doctor. “You’re a metal head, how’s that going to work?” “Spoilers,” responded Handles, using another of River’s phrases. “Stop it,” said the Doctor as he limped up the stairs with Clara looking fondly after him and then glancing at the crack, and commenting of the pictures around the room, “All these drawings...” “The kids do them,” explained the Doctor, “Every time I fight a monster.” “Is that what you’ve been doing, all these years?” asked Clara. “Fixing toys and fighting monsters?” “Why are you looking at me like that?” asked the older Doctor. “I don’t know,” answered Clara. “I think I might like you.”

At the top of the clock tower, when Handles said that comfort was irrelevant, the Doctor continued adjusting the Cyberhead, explaining, “The sun’s coming up – it’ll be very pretty.” “The sun is irrelevant. Comfort is irrelevant,” repeated Handles. As the Cyberhead expired, the Doctor looked across the fields of

Post-production

"THE BEST AND BRAVEST TIME LORD
OF THEM ALL."



Above:
The cracks
continue
to show.

Trenzalore at sunrise, saying: “Nothing ever lasts, does it. Everything just *ends*. I stole a time machine once – ran round the universe, trying to put it all back together. But however fast you run, it just keeps falling apart.” When the Doctor chided Clara for not paying attention to the fact that he was now an old man, he added: “I’ve got a wooden leg!”

When the TARDIS materialised on the Papal Mainframe, Tasha Lem announced, “In the matter of the siege of Trenzalore, we yet again seek parley in the hope of resolution”; this was overdubbed by a re-worked exchange from later in the scene. After the Doctor demonstrated the

genetically engineered Confessional Priests – the Silents – to Clara, he addressed the Mother Superior. “My sanctified guests will attend me in my chapel. The rules of parley apply,” announced Tasha as Colonel Meme stepped forward and acknowledged, “Mother Superior.” “Silence will fall,” Tasha told the congregation which started chanting, “Silence. Will. Fall... Silence. Will. Fall...” As the trio moved off, Clara asked the Doctor of Tasha, “Why doesn’t she look any older?” “I don’t age. I’m against it,” replied the Mother Superior, having overheard her. As the doors closed, the congregation suddenly stopped chanting and the Dalek heartbeat was heard...

Bow ties are cool

In the chapel, after Tasha commented that the Doctor was quite hyper enough without pink marshmallows, the Time Lord asked, “You ate them, didn’t you?” “I suppose, given that you’ve brought company this time, we should probably skip past the...” began Tasha. “...Scrabble,” interrupted the Doctor, “Yes, let’s definitely skip the scrabble, this time.” “Remember the old days?” reminisced Tasha, as she referred to the name of the Doctor’s granddaughter, “We used to send Susan down to the end of the...” “Moving swiftly on, Tasha, please,” said the old Doctor. “Very well. To business,” agreed the Mother Superior. After Clara observed that the pair had chats in the middle of the siege, Tasha explained, “Between us we maintain the peace – after a fashion.” “Yeah, well you’re all cosy up here in your big space ship,” pointed out Clara. “He’s trapped down there with one leg and no help – did you ever think about that?” “*Every day!*” responded Tasha with a sudden vehemence. After the revelation that the deceased Tasha was under Dalek control, the Doctor urged her to fight the Daleks inside and out. “All up to *me?*” asked the late Mother Superior, “Why me, where are *you* going?” “No, I didn’t mean – I just...” began the Doctor as he saw the cynicism in Tasha’s face now she realised he had his TARDIS.

Back aboard the TARDIS, the older Doctor smiled as he piloted his ship. “It’s been a long time for you, hasn’t it,” Clara remarked. “All of time and space, right outside those doors,” said the Doctor, echoing what he said to Clara when they first met in *The Bells of Saint John* [2013 – see Volume 72], “I’d almost forgotten.” He slammed the levers, then leaned heavily on the console, brooding and silent causing

Clara to ask, “Doctor?” When Clara emerged from the TARDIS back at home, the police box vanished again and her dad appeared asking, “Clara? What are you doing out here? Where’s your fella?” She turned to look at him, weeping.

As time passed and the TARDIS frosted over in Christmas, Tasha Lem’s original narration ran, “Once, at the heart of a war, there was a town called Christmas, and a doctor who watched over it... Although the town had many enemies, the Doctor and the Mainframe fought them all.”

After Clara returned to Trenzalore with Tasha, when the Mother Superior urged the teacher to go to the Doctor (“That wonderful man”), Clara asked “Why don’t you?” “The Dalek inside me. I’m not always in control,” explained Tasha, “I can’t ever be with him again.” “Where are you going?” asked Clara. “I don’t know. I haven’t asked,” replied Tasha, disappearing into the gloom. Making her way through the panic of the town as the Daleks attacked, Clara saw a young man hammering on the door of the clock tower,

Below:
Space ship in a
snow storm.



calling: "Doctor! *Doctor!*... The Daleks have breached all the perimeters. The force-field isn't holding, I think this is it." "I'll be out in a moment, Barnable," came the Doctor's voice from behind the door. As the young man turned to run, he saw Clara who said, "Barnable. But I met you – you were a kid." The man looked at her as if she was mad, and before dashing off told her, "Barnable was the mayor of this town six hundred years ago!"

As the Doctor said goodbye to Clara and limped up the stairs of the clock tower, he originally added, "Look after Barnable for me, he's always getting in terrible trouble." Making his last stand at the top of the tower, the Doctor addressed the Daleks: "You know, I was just thinking. I might not be at my best right now, but I'll tell you what. I've still got one more leg than any of you losers!"

Following the Daleks' destruction, Clara searched the wrecked town for the Doctor. "No one's badly hurt, everyone's fine," said the young man, approaching her. "What about the Daleks?" asked Clara, holding up a broken sucker arm. "All that we've been able to find," replied the man, adding, "Still no sign of the Doctor." "He's here somewhere," insisted Clara, "We saw it happen, we saw him regenerate." "We'll keep looking," said the man moving off. Clara looked around in despair and then saw a ghostly figure – Tasha – pointing to the TARDIS.

After Clara met the reset Doctor inside the TARDIS and the vessel took off, the Doctor straightened his bow tie and flicked the dust from his jacket, asking "How do I look?" "Wonderful," answered Clara. "Do I look ready?" asked the Doctor. "For what?" asked Clara as the Doctor,

Right:
Time Lord
victorious!





Left:
The Doctor
gets 'a head'.

distracted, started looking at his hands. "Was I too silly?" asked the Doctor, "I was funny though, you have to give me that. And the fezzes were good. And the fish custard, that was the best. And I was right, wasn't I! I was always right. Bow ties are cool. And I didn't fly away. When it mattered, I stayed, I didn't run. They can't take that from me. But he can. He can." "Who can?" asked a confused Clara. After the Doctor regenerated and commented that he had new kidneys, he added, "Well that's rubbish," and then asked the bemused Clara, "What's wrong with your voice? Why do you sound all English now?"

On Monday 7 October, Matt began rehearsals for the stage musical based on the controversial 1991 novel *American Psycho*, starring as killer Patrick Bateman; the show previewed from Tuesday 3 December, opening on Thursday 12.

Key elements of the effects sequences in *The Time of the Doctor* were achieved using models and Marcus Wilson again turned to miniature effects supervisor Mike Tucker and The Model Unit after their impressive work on *The Day of the Doctor*. The effects team spent three days working from 8am to 7pm on Stage A of Halliford Film Studios at Shepperton, Middlesex. The TARDIS (used in *The Day of the Doctor*)

and Daleks (including radio-controlled versions) buffeted by regeneration energy were shot on Monday 14 October; the Daleks were specially moulded versions of the commercially available 18-inch Character Options products, while the TARDIS was a modified version of the miniature which represented the Other Doctor's TARDIS in the previous Special. The second day saw the destruction of the house in Christmas (a one-sixth scale version of one of the FIBUA buildings) and exploding Daleks which required pyrotechnics. The final day was devoted to shots of an eight-foot by four-foot section of the Dalek saucer hull; the full saucers would be realised in CGI by Milk VFX.

Capaldi takes over

In post-production, the scripted split-screen effect was used for the Doctor and Clara's opening phone call. Extracts of the sinister crack which had haunted the Doctor were shown from *The Eleventh Hour* and *Flesh and Stone*. All of Handles' dialogue was dubbed at Soho Square Studios in London on Friday 22 November by Kayvan Novak, the actor/comedian best known for *The Fonejacker* and *Facejacker* as well as Channel 4's *Sirens*. Ken Bones, who had played the General in *The Day of the Doctor*, recorded key dialogue emanating from Gallifrey.

Matt took time out of *American Psycho* rehearsals to attend the *Doctor Who* Celebration event at ExCeL from Friday 22 to Sunday 24 November, and on the first day appeared live on BBC One's *Breakfast* at 9am chatting to Charlie Stayt and commenting, "It belongs to Capaldi now. Come Christmas Day." Speaking to the fans at ExCeL, Matt assured everyone of his association with the series, "I'll always come back." ■

THE TIME OF THE DOCTOR



'HANDLES WAS DESCRIBED AS 'A CHARRED
AND BATTERED CYBERMAN HEAD'.'

Publicity

» An 11" teaser trailer for the Special appeared directly after *The Day of the Doctor* on BBC One on Saturday 23 November, warning, 'This Christmas Silence Will Fall.' On Monday 25, *Radio Times* released an interview with Steven Moffat, who explained how Matt Smith was in fact the 13th incarnation of the Time Lord, following the revelation regarding 'the Other Doctor' in *The Day of the Doctor* and noting the Doctor burning up a regeneration in *Journey's End* [2008 – see Volume 60]. The article simultaneously confirmed that the Doctor *couldn't* regenerate again, but that Peter Capaldi *would* be appearing as the new Doctor.

» The Special's title *The Time of the Doctor* was revealed on Tuesday 26 November. While most of the media was playing by the rules, one report appeared in *The Sun* on Wednesday 27 that revealed elements of the storyline, claiming that not only would the Doctor grow into an old man before regenerating, but would lose a leg which had turned to stone (an element omitted from the finished programme).

» As the festive season approached, the *Radio Times* published earlier than usual; the edition for 7-13 December appeared on Saturday 30 November, with an image of the Doctor, two Daleks and the TARDIS adorning the cover. An interview with Matt given *en route* to ExCeL formed Stephen Armstrong's four-page *Talking 'Bout*

My Regeneration with Alison Graham also recounting *The Day I Met Peter Capaldi*. Transmission of *The Time of the Doctor* on Christmas Day by BBC One and BBC America was confirmed on Tuesday 3 December. The Christmas double-issue of *Radio Times* then appeared from Saturday 7 December; Stephen Armstrong chatted to Matt, Jenna and Steven in *He's My Doctor* and Patrick Mulkern selected the 800th episode of the programme as one of *Today's Choices*.

» Murray Gold's music score for the Special ran to 32 cues spanning 34 minutes. It was orchestrated by Ben Foster and Jeremy Holland-Smith,



Left:
Radio Times' cover for Matt Smith's last adventure.



Above:
Left, right,
left, right,,,
the Cybermen
march on.

and recorded with the BBC National Orchestra of Wales at Cardiff's Hoddinott Hall on Tuesday 3 December in two sessions from 2pm to 5pm and 6pm to 9pm; the recording was mixed at Air Studios in London through to Saturday 7 December.

- ▶ A full 35" television trailer for *The Time of the Doctor* was made available on Wednesday 11 December, and the following day BBC America announced that before the Special it would transmit *Farewell to Matt Smith*. Produced and directed by Scott Saunders for BBC America, this 43'30" documentary was narrated by Alex Kingston and took a look back over Matt's tenure with footage of Matt

at US events and interview material – both new and archive – from Matt, Steven, Jenna, Karen Gillan, Arthur Darvill, David Tennant, Alex Kingston, former executive producers Beth Willis and Caroline Skinner, director of photography Stephan Pehrsson, *The Impossible Astronaut* [2011 – see Volume 66] guest-star Mark Sheppard, actor Zachary Levi, *Hero Complex* writer Noelene Clark, actor/comedian Paul F Tompkins and Nerdist Industries originator Chris Hardwick. Also on Thursday 12, BBC Media released interviews with Matt, Jenna, Steven and Orla. After recording the Special, Orla had returned to her Los Angeles home where she had undertaken some ADR work, and had enthusiastically watched *The Day of the Doctor* on its BBC America screening.

- ▶ BBC America listed the *Top 11 Things We'll Miss About Eleventh Doctor Matt Smith* in a 4'42" video on Sunday 15 December. A Christmas Day BBC One trailer on Tuesday 17 December naturally included *Doctor Who*, and the next day BBC America issued its own 1'00" trailer for the Special. The *Liverpool Echo* promoted the involvement of Southport's Jack Hollington on Wednesday 18 with *Dream come true as Liverpool schoolboy lands festive Doctor Who role*. The press-screening for *The Time of the Doctor* took place at the BFI – where the bar had been dressed with snow, Daleks and Cybermen – on the evening of Wednesday 18. Security for the screening in NFT1 was high with numerous embargoes and a ban on recording devices. Steven Moffat was

present along with Jamie Payne, Marcus Wilson, Orla Brady, former companions Katy Manning and Louise Jameson, 1980s script editor Andrew Cartmel, Brian Cox, comedian Frank Skinner, and former BBC Director-General Greg Dyke. The screening was introduced by BBC director-general Tony Hall, himself a fan of *Doctor Who*.

► In Scotland, *The Herald* ran an interview with Steven Moffat entitled *Doctor Who: how Matt Smith handed over to Peter Capaldi with just a big hug* on Thursday 19. A further *Strax Field Report* was made available on Thursday 19; the 5'29" Field Report TCX11/13 to Sontar found Strax reflecting on the different incarnations of the Doctor. Another 50" montage trailer was made available on Friday 20 along with the 6" glimpse of the new Doctor seen in *The Day of the Doctor* and a 27" preview clip of the Doctor and Clara's phone call from the pre-credits. The same day, the *Daily Star* ran *Dr Who: Mystery favourite in Xmas plot* but did not hint further as to the returning character involved.

► On Radio 4's *Loose Ends* on Saturday 21 December, Clive Anderson chatted to Orla Brady about Tasha Lem with the actress explaining of her character, "She's very flirty and somebody from his past... She's here to facilitate what happens... It's about [the Doctor] and Clara saying goodbye to each other."

► Jenna Coleman was at the BBC in Salford on Monday 23, arriving with seconds to spare to appear live on BBC One's *Breakfast* from 8.40am;

after the preview clip, Jenna chatted to Charlie Stayt and Sally Nugent about rehearsing that week with Peter Capaldi, on how *The Time of the Doctor* was one of Matt's best performances and also promoting her three-part drama *Death Comes to Pemberley* which débuted on Boxing Day. A second preview clip was made available on Monday 23; this was 57" continuing the Doctor's phone conversation with Clara. A further BBC video of 1'16" was released of *Steven Moffat on The Time of the Doctor*. Recorded items with both Orla at 2.20pm and Jenna at 3.15pm then featured on Radio 5 Live that afternoon with Colin Paterson sitting in for Richard Bacon. When Jenna was asked about the début of the new Doctor, she commented: "You'll definitely get to see a full face... There's definitely a good dose of Capaldi." A third preview clip comprising 39" of the Doctor and Clara meeting Tasha was released on Christmas Eve.

Below:

The Doctor shows Barnable his spaceship.



Broadcast

► On Christmas Day, BBC Two scheduled repeats of *Doctor Who at the Proms* and *An Adventure in Space and Time* from 3pm, and the BBC released videos including 22" of *Seasons Greetings from Tasha Lem* and 18" of *Season's Greetings from Jack Hollington*. Scheduled against the popular soap opera *Coronation Street* on ITV1, *The Time of the Doctor* aired at 7.30pm with BBC One continuity describing it as "the gift we can't wait to share"; the programme won its time slot with over 11 million viewers, making it the second most-watched broadcast of the day, and the third most-watched programme of the entire week.

► 'To the Whoniverse, thanks a million. You're the best. I'll miss you. And I'll miss the madness,' was the message

Below:
Let it snow!



from Matt Smith tweeted by the BBC at 8.31pm. Following transmission, a 12'39" video entitled *The Time of the Doctor: Behind the Lens* produced and directed by Ian Smith was made available, along with 1'14" of Michael Pickwoad at FIBUA explaining about *The Secrets of Making Christmas*. Stage 1 Matt and Jenna discussed *The Time of the Doctor* together in a 57" video, and the Doctor's regeneration was emphasised in Strax's 58" Field Report RE12/G (*The Doctor has regenerated!*) in which the Sontaran discussed the "craven Time Lord's trick of regenerating" and hoped that he now sported a Sontaran dome "perfectly designed for head-butting".

► In Germany, FOX screened the Christmas special at 9.35pm. BBC America and Canada took the Special at 9pm EST after *Farewell to Matt Smith*. *The Time of the Doctor* became the most-watched broadcast in BBC America's history, with an overnight figure of 2.4 million; a 34" deleted scene of the Doctor and Clara leaving the TARDIS was made available by BBC America following the transmission.

► Dan Martin of *The Guardian* found the route to the Doctor's regeneration 'audacious' and described the 'awfully good' episode as 'perhaps the most Christmassy Christmas Special they've ever pulled off'. His colleague Neela Debnath's piece was entitled *Confused by Doctor Who? You're not alone*. Peter



Capaldi's *début* is most-watched TV moment and described the Special as 'a sci-fi spectacular... an adventure the whole family could enjoy.' *The Telegraph's* Tim Martin noted that 'the script gave [Matt Smith] some juicy opportunities to demonstrate the emotional range that has made him, for my money, the most interesting occupant of the role.' At *The Mirror*, Jon Cooper's piece was enthusiastically entitled *Easily the highlight of Christmas telly, The Time of the Doctor gave Matt Smith a superb send off*, Matt's performance was praised and the critic noted that the festive edition was 'about emotion, not spectacle...

it was about the Doctor, the man who'd rather spend hundreds of years saving a few people in a tiny town than risk the possibility of a horrendous war through all of space and time.'

► A further Boxing Day review in *The Guardian* from media editor Rebecca Nicholson noted that 'the BBC really got their money's worth out of Matt Smith, who carried much of the *Time of the Doctor* alone, and it was a neat trick to show the youngest ever Doctor getting old. Steven Moffat ticked all necessary boxes here.' Screened again on BBC Three on Boxing Day, *The Time of the Doctor* debuted on Boxing

Above:
Defender of
Christmas.

The Doctor (with Handles) and Clara pose for a snap.



Day via Australia's ABC and New Zealand's Prime along with other associated programming.

► Illustrated by an extract of the three Doctors from *The Day of the Doctor*, *Doctor Who* won the Best Drama category at the National Television Awards, with the ceremony held at the O2 Arena on Wednesday 22 January 2014. Jenna Coleman collected the award on behalf of the Cardiff team.

► Earlier that evening, Matt Smith had been named as giving the Best Performance in TV Drama, as demonstrated by his regeneration

scene from *The Time of the Doctor*. With Matt busy on stage, his accolade was collected by Jenna, accompanied by Steven Moffat who commented: "After four years of playing the Doctor and starting in that role when nobody thought he could take over from the incredible David Tennant, the fact that he has won such approval from you lot... would mean the most to him." Matt later sent a message from backstage at the Almeida Theatre telling the show's fans: "You made my time on *Who* the best and the most brilliant and most audacious part of my career to date – so thank you, I am forever grateful."

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
The Time of the Doctor	Wednesday 25 December 2013	7.30pm-8.30pm	BBC One	61'00"	11.1M (3rd)	83

Merchandise

In December 2013, Pyramid Posters issued a promotional poster for *The Time of the Doctor*. *The Time of the Doctor* and the previous Eleventh Doctor Christmas specials were released by BBC Worldwide on DVD and blu-ray in January 2014. Bonus features included:

- » **Behind the Lens**
- » **Tales from the TARDIS**
- » **Farewell to Matt Smith**

The Time of the Doctor was included by BBC Worldwide in the DVD and Blu-ray four-disc set *Doctor Who: 50th Anniversary Collector's Edition* in September 2014 alongside *The Name of the Doctor*, *The Day of the Doctor* and also *An Adventure in Space and Time*, the television dramatisation of



the launch and early years of *Doctor Who*. The bonus features on the disc included:

- » **Behind the Lens**
- » **Deleted Scenes**
- » **A Night with the Stars: The Science of Doctor Who**
- » **Farewell to Matt Smith**

An e-book collection of four novellas set during the Eleventh Doctor's centuries defending the planet Trenzalore, as seen in the *The Time of the Doctor* was produced by BBC Digital in February 2014. *Doctor Who: Tales of Trenzalore* included the stories *Let it Snow* by Justin Richards, *An Apple a Day* by George Mann, *Stranger in the Outland* by Paul Finch and *The Dreaming* by Mark Morris.

A two CD soundtrack album for *The Day of the Doctor* and *The Time of the Doctor* was released by Silva Screen in November 2014.

The Time of the Doctor collectors' set was produced by Underground Toys in November 2014. It contained the Eleventh Doctor in purple frock coat, with swappable heads for the aged and Twelfth Doctors, plus 'Handles' Cyberman head, sonic screwdriver and walking cane accessories, and an alternate shirt/waistcoat front (without bow tie). It was priced at £32.99. A mini-viewer containing eight screen shots from *Doctor Who* stories including *The Time of the Doctor* was produced by Tarco International in January 2015. □



Above: *Tales of Trenzalore* audio book.

Left: Cover for the BBC DVD release of *The Time of the Doctor* (part of the 50th Anniversary Collector's Edition).

Cast and credits

Exploring
Christmas.

CAST

Matt Smith The Doctor
Jenna Coleman Clara

with

Orla Brady Tasha Lem
James Buller Dad
Elizabeth Rider Linda
Sheila Reid Gran
Mark Anthony Brighton Colonel Albero
Rob Jarvis Abramal
Tessa Peake-Jones Marta
Jack Hollington Barnable
Sonita Henry Colonel Meme
Kayvan Novak Voice Of Handles
Tom Gibbons Young Man
Ken Bones Voice¹
Aidan Cook Cyberman
Nicholas Briggs

..... Voice Of The Daleks & Cybermen²

Barnaby Edwards Dalek¹
Nicholas Pegg Dalek²
Ross Mullan Silent
Dan Starkey Sontaran¹
Sarah Madison Weeping Angel¹

with

Karen Gillan as Amy Pond¹
and introducing

Peter Capaldi as The Doctor

¹ Not credited in listings publications

² Credited in listings publications as Voices of Daleks.

UNCREDITED

Ian William George Stand-In for The Doctor
Lynfa Ackerman, Graham Anderson, Steven Enyon, Alan Goodliffe, Leyla Ali, Rebecca Donovan-Morgan, Harry Franklin-Williams, Sophie Schandlinger, Foster Adams, Langdon Davies, Michael Dickins, Sarah Jane Evans, John Griffiths, James Newbury,



Jasmine Lenton, Kelly Link, Robert Evans, Laura Morgan, Amanda Stahl, Christina Edwards Villagers
Mike Tucker, Jon Davey, Matt Doman, Claudio Laurini, Diarmuid O'Connor Daleks
Stephen Walsh Stunt Double for The Doctor
Simon Carew, Martin Challinor, Charlie Smith Cybermen

Andrew Cross, Chester Durrant, Peter Guiney, Marcus Jones, Darren Swain, Victoria Thomas, Yvonne Gordon, Ryan Courtney, Marcus Elliott, Nick Dunwell, Marc Llewellyn-Thompson, Justin Beaver, Barbara Fadden, Julian Blanch Clerics
Howard Howell, Chris Wilkinson Colonels
Maisie Gee, Johannah Johnson, Sarah Marinos, Alexandra Arrol, Em Puddy, Harriet Young Nuns
Harrison Lerner-Main, Jamie Hill Silents
Dani Biernat Stunt Double for Clara
Louise Bowen Angel
Unknown Bald Double for Doctor Who
Ffion Powell, Morgan Miles, Josh Cursio Child Villagers

Jane Hadfield, Maria Jordan, Nigel Mably Villagers
Wayne Edmond, Paul Horner, Timothy Howard, Corey Jones, Heather Lawson, Christopher Potts, Juliet Rimell, Jane Waters, Lee Callow, Helen Cox, Graham Anderson, Peter Ford, Paula Holmes, Lucy Horner, Daniel Hunter, Trefor Jones, Claire Levy, Volente Lloyd, Merv Read Villagers
Lydia Taylor, Lewis Cole, Sion Davies, Jessica Miles, Mitch Griggs Child Villagers
Richard Knott, Michael Freeman Clerics
Jessica Davies Double for Amelia Pond.

CREDITS

Written by Steven Moffat
 Directed by Jamie Payne
 [uncredited: Marcus Wilson]
 Produced by Marcus Wilson
 Stunt Coordinator: Crispin Layfield
 Stunt Performers: Gordon Seed, Daz Parker, Lloyd Bass, Dani Biernat, Stephen Walsh
 1st Assistant Director: John Bennett
 2nd Assistant Director: Heddi-Joy Taylor-Welch
 3rd Assistant Director: Danielle Richards



Assistant Directors: Gareth Jones, Louisa Cavell
 [uncredited: Gareth Webb, Kirstie Bennett, Leon Williams, Rhun Ilewellyn]
 Utility Stand In: Ian William George
 Location Manager: Iwan Roberts
 Unit Manager: Monty Till
 Production Coordinator: Gabriella Ricci
 Assistant Production Coordinator: Sandra Cosfeld
 Production Secretary: Rachel Vipond
 Production Assistant: Katie Player
 Assistant Accountant: Bethan Griffiths
 Art Department Accountant: Simon Wheeler
 Script Supervisor: Steve Walker
 Camera Operators: Mark Mcquoid, Martin Stephens
 [uncredited: Ed Moore, Jason Ewart]
 Focus Pullers: Berndt Wiese, Rich Turner
 [uncredited: David Byrne]
 Grip: Damian Roberts
 [uncredited: Steve Manningham, Cameron Lovegrove]
 Camera Assistants: Pete Lowden, Kyle Brown, Natalie Davies [uncredited: Joe Douglas]
 Assistant Grip: Ryan Jarman
 [uncredited: Ben Moseley]
 Sound Maintenance Engineers: Tam Shoring, Christopher Goding
 Gaffer: Mark Hutchings
 Best Boy: Stephen Slocombe
 Electricians: Billy Harron, Bob Milton, Gafin Riley, Gareth Sheldon, Andrew Williams
 Supervising Art Director: Lucienne Suren
 Standby Art Director: Amy Pickwood
 Set Decorator: Adrian Anscombe
 Production Buyers: Jayne Davies, May Johnson, Helen O'Leary
 Draughtsperson: Kartik Nagar
 Prop Master: Paul Smith
 Prop Hands: Liam Collins, Ian Davies, Ian Griffin, Jamie Farrell, Kyle Belmont, Roger Hendry, Ryan Milton
 Set Dresser: Jamie Southcott
 Graphic Designer: Chris Lees
 Graphic Artist: Christina Tom
 Standby Carpenter: Paul Jones
 Standby Rigger: Bryan Griffiths

Left:
 The TARDIS
 glows in
 the shadows.



Above
Matt Smith
'chills out' on a
snowy set.

Practical Electrician: Christian Davies
 Props Makers: Alan Hardy, Jamie Thomas
 Props Driver: Gareth Fox
 Construction Manager: Terry Horle
 Construction Chargehand: Dean Tucker
 Scenic Artist: Clive Clarke
 Assistant Costume Designer: Carly Griffith
 Costume Supervisor: Claire Lynch
 Costume Assistants: Katarina Cappellazzi,
 Gemma Evans, Charlotte Bestwick
 [uncredited: Katie Crooks]
 Make-Up Supervisor: Claire Pritchard-Jones
 Make-Up Artists: Emma Cowen, Clare Golds,
 Danny Marie Elias
 Casting Associate: Alice Purser
 Assistant Editor: Katrina Aust
 VFX Editor: Joel Skinner
 Post Production Co-ordinator: Samantha Price
 Dubbing Mixer: Tim Ricketts
 ADR Editor: Matthew Cox
 Dialogue Editor: Darran Clement
 Effects Editor: Paul Jefferies
 Foley Editor: Jamie Talbutt
 Graphics: Peter Anderson Studio
 Online Editor: Geraint Pari Huws
 Colourist: Gareth Spensley
 Daleks created by Terry Nation
 Cybermen created by Kit Pedler & Gerry Davis
 Sontarans created by Robert Holmes

With Thanks to the BBC National Orchestra
 of Wales
 Conducted & Orchestrated by: Ben Foster
 Mixed by Jack Jackson
 Recorded by Gerry O'Riordan
 Original Theme Music: Ron Grainer
 Casting Director: Andy Pryor CDG
 Production Executive: Julie Scott
 Script Editor: Derek Ritchie
 Post Production Supervisor: Nerys Davies
 Production Accountant: Jeff Dunn
 Sound Recordist: Deian Liŷr Humphreys
 Costume Designer: Howard Burden
 Make-Up Designer: Lin Davie
 Music: Murray Gold
 Visual Effects: Milk, BBC Wales Visual Effects
 Special Effects: Real SFX
 Miniature Effects: The Model Unit
 Prosthetics: Millennium FX
 Editor: St John O'Rorke
 Production Designer: Michael Pickwood
 Director Of Photography: Neville Kidd [uncredited:
 Ed Moore]
 Line Producer: Des Hughes
 Executive Producers Steven Moffat, Brian Minchin
 BBC Cymru|Wales
 Drama Production
bbc.co.uk/doctorwho
 © BBC MMXIII

Profile

ORLA BRADY

Tasha Lem

From Irish roots, this actress has gone on to forge an international career. Born 28 March 1961 in the seaside town of Bray, County Wicklow, to Patrick and Catherine Brady, she is the second of four children. The family moved to Dublin when Brady was seven.

Brady was educated at convent schools in Wicklow and Dublin. "Some nuns were

kind," she recalled of her Catholic schooling, speaking to the *Daily Mail* in 2008, "but the general air at my convent school was, 'You are a sinner, you're nothing.'" This regime and the repressive nature of Dublin in the 70s made her an overweight and insecure teenager. Wanting to act but lacking confidence, she instead drifted for several years; travelling a little and taking waitressing and shop work.

It was not until she was 25 that Brady 'bit the bullet' and won a place at the L'École Philippe Gaulier in Paris, almost literally a school for clowns. Here Brady studied all aspects of physical theatre – clowning, mime, acrobatics and even fencing.

Around 1986 she also posed for a series of photographs for a graphic artists' reference manual in a London studio, for which she



LEFT:
Brady as
Tasha Lem in
Doctor Who.



Above:
Orla Brady
in *Banished*
(2015).

was paid £50. These were published in a 1987 work *The Illustrator's Figure Reference Manual*. Unbeknown to her a photo of her dancing was used as the basis of the 1992 painting *The Singing Butler* by Scottish artist Jack Vettriano, later an extremely famous work, selling for £750,000 in 2004.

Brady's earliest acting credits came in 1987-88 with Balloonatics, a theatre company devoted to Irish literary works. After this spell she returned to Dublin, performing in *The House of Bernarda Alba* (1989) and *Three Sisters* (1990) at the Gate Theatre.

Brady moved to London soon after where theatre appearances included her West End début in *Philadelphia Here I Come!* (1991-92) at Wyndham's Theatre.

Her TV début came with an episode of *So You Think You've Got Troubles*, a 1991 BBC sitcom set in Belfast. After her move to London she won small roles in popular series including *Minder* (1993), *The Bill* (1994), *Absolutely Fabulous* (1994), *Casualty* (1995) and *Pie in the Sky* (1996). In the 1996 Christmas episode of *The Vicar of Dibley* she had a small but memorable role as the fiancée of TV director Tristram Campbell,

played by Peter Capaldi. Brady's first regular TV role came in BBC police drama *Out of the Blue* (1995/6). A breakthrough TV role came in 1998, playing Cathy in an LWT remake of *Wuthering Heights*. Her profile rose yet further with *A Love Divided* (1999), a film co-produced by the BBC and Irish broadcaster RTE, for which Brady won Best Actress prize at the Monte Carlo International Television Festival.

Brady was now carving a name for herself in the States. In 2001 she spent six months in Los Angeles working on CBS drama *Family Law*. While at a party she met wildlife photographer Nick Brandt and the couple married in Kenya in 2002.

She starred in Lucy Gannon's BBC period series *Servants* (2003), took guest spots in *Hustle* (2004) and the English language version of *Wallander* (2008). There were starring roles in two runs of action thriller series *Proof* (2004/5), a co-production between RTE and Danish television and CBS legal drama *Shark* (2007).

Her best-known role with British viewers was adulterous lawyer Siobhan Dhillon in three runs of BBC's *Mistresses* (2008-10).

Brady has made a name for herself in fantasy TV; she was Taryn in international series *Sinbad* (2012) and briefly returned to the UK to take the lead role in ITV's fantasy legal drama *Eternal Law* (2012).

In 2013 she guest-starred in one of the final episodes of *Poirot*. Around the same time she starred in feature film *Wayland's Song* (2013); other film credits to date include Irish film *32A* (2007).

2015 saw Brady working worldwide. She took the lead in the BBC penal colony historical drama *Banished*, partly filmed in Australia, starred as architect Eileen Gray in French/Irish biopic movie *The Price of Desire* and featured in AMC's American mini-series *Into the Badlands*. □

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